

APRIL 1948

# Modern LITHOGRAPHY

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APR 5 - 1948  
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MARCH - 1948 - VOLUME 16 - NUMBER 3

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Brilliant Red Dark 225 FP

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were the first lithographic inks  
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for better sunfastness  
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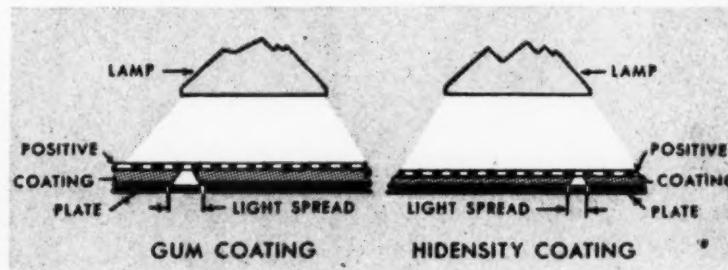
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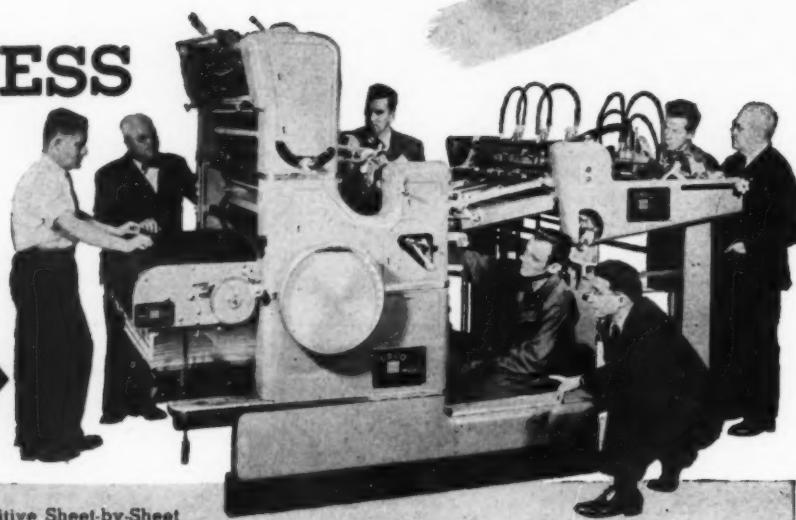
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Full Sight Large Diameter  
Inking Rollers  
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Well Guarded but Permits  
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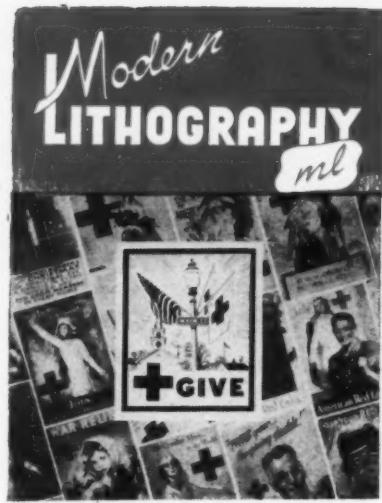
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FOR BOOKLET. CLIP THIS COU-  
PON TO YOUR LETTERHEAD.

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MORE PROFIT

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OUR THANKS to the  
many firms in the industry  
who pioneered, tested and  
PROVED the finer work-  
ing qualities of the E.B.CO  
Offset Press.



### THE COVER

How many of these Red Cross lithographed posters from other years can you identify? They range from 1916 to the present. In the center is a line rendering of the 1948 poster which was lithographed in eight colors by Rogers-Kellogg-Stillson, Inc., New York. The run was 650,000.



ROBERT P. LONG  
*Editor*

IRENE H. SAYRE  
*Technical Editor*

THOMAS MORGAN  
*Business Manager*

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

MARCH

VOLUME XVI, No. 3

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## MODERN LITHOGRAPHY

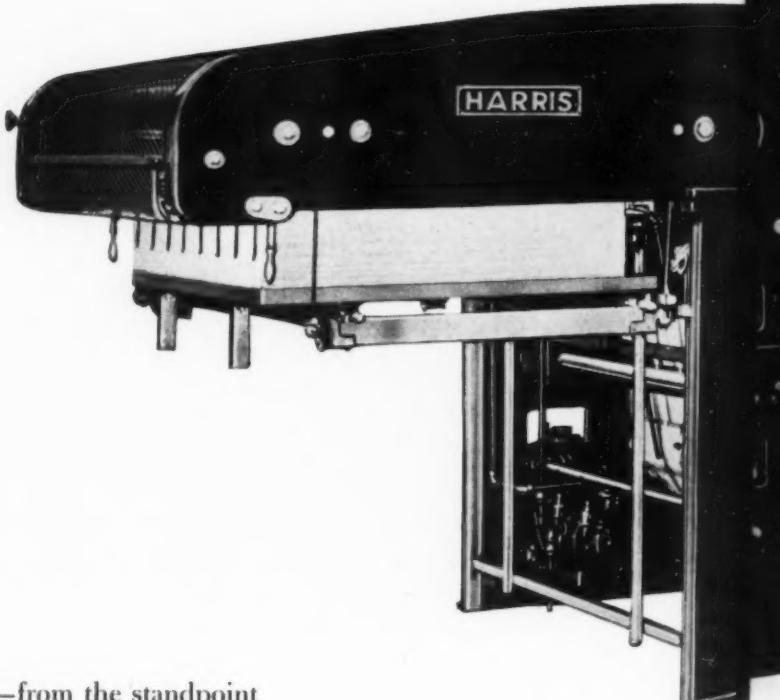
Reg. U. S. Pat. Office

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WAYNE E. DORLAND, President; GRANT A. DORLAND, Vice-President; IRA P. MACNAIR, Secretary-Treasurer. Published monthly on the 15th by Industry Publications, Inc., 123 Market Place, Baltimore 2, Md. Advertising and Editorial Office, 254 W. 31st St., New York 1, N. Y. Advertising rates made known on application. Closing date for copy—25th of the month previous to date of issue. Entered as second class matter at the Post Office at Baltimore, Md., under the Act of March 3, 1879.



# Ask us to prove to "a better run for on this new HARRIS

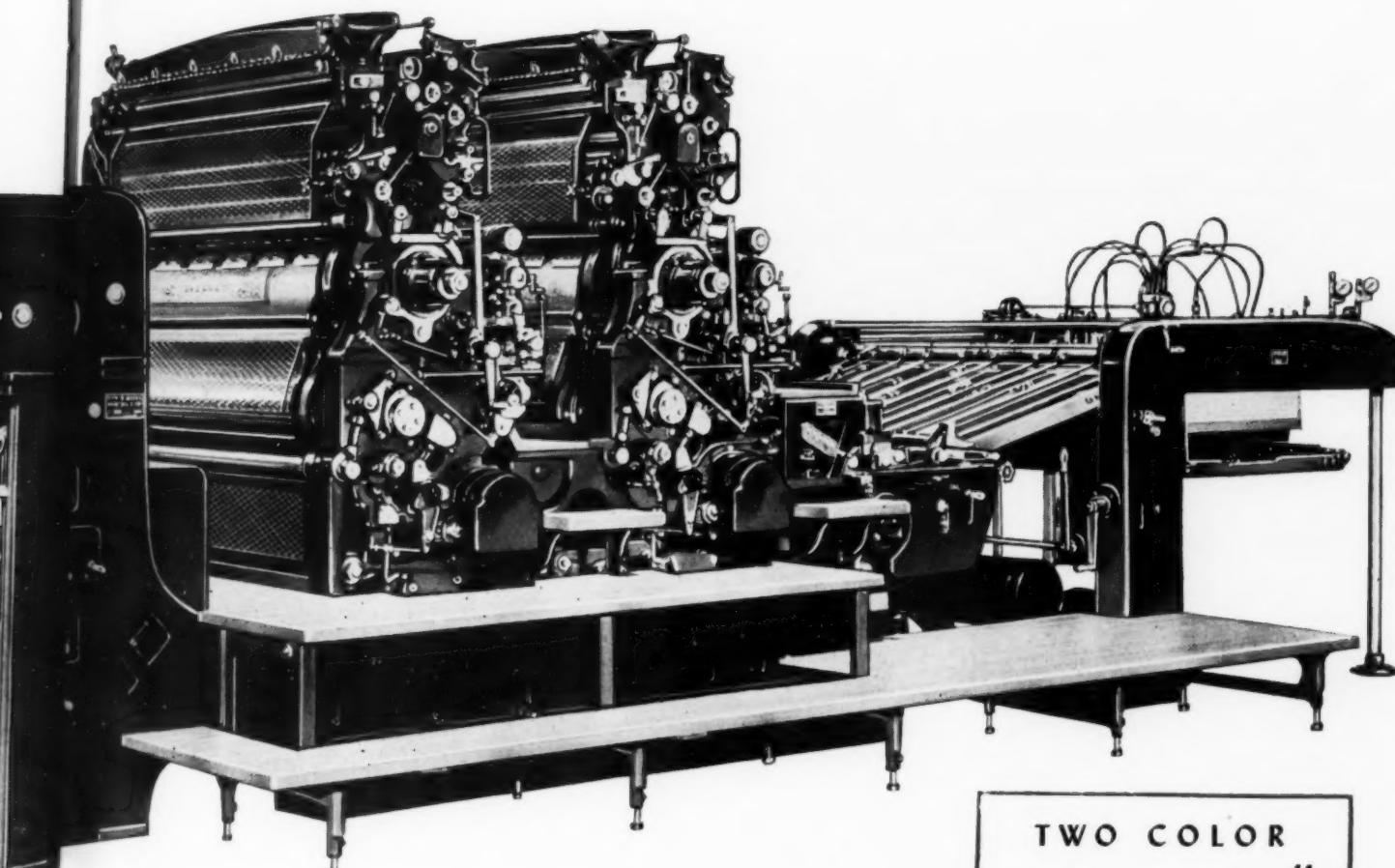


ANYWAY YOU LOOK AT IT—from the standpoint of increased production, improved quality of work, greater operating convenience, lowered maintenance costs, or a combination of all four of these factors—you'll like the added potential for profit built into this new Harris 42x58" two-color offset press. Descriptive literature is now available.

Harris-Seybold Company, General Offices, Cleveland 5, Ohio.

to you that you can get  
or **your money"...**

## **HARRIS Two-color OFFSET PRESS**

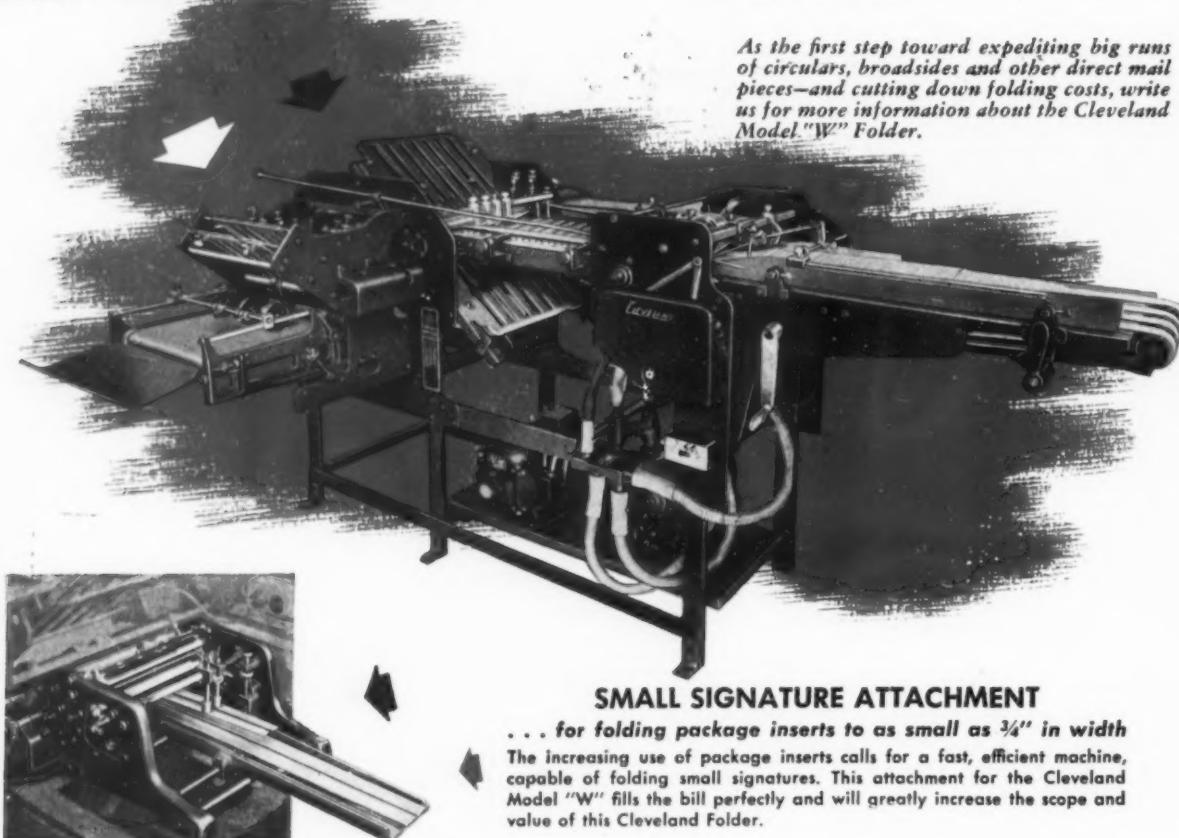


**TWO COLOR**

**42 x 58"**

*This NEW HARRIS press is also manufactured in one- and four-color models*

# To fold Big Runs of Circulars, Broadsides and other Direct Mail Pieces... at HIGH SPEED and LOW COST!



The Cleveland Model "W" Folder disposes of long runs of letters, circulars, folders, broadsides and package inserts—in a hurry!

It's flexible. Makes one fold, two parallel folds; one fold, followed by one, two or three right angle folds. Handles sheets as large as 14 x 20"—as small as 3 x 4".

Has friction continuous feeder, simplest type available for average run of work. Continuous loading eliminates reloading stops, thus helping promote maximum production in any given period. Equipped with variable speed device which permits sheets of any length to be fed practically end to end—and at any speed.

Airwheel continuous single board feeder is also available for handling glossy stocks, solid plates and bleed edges. Both types are equipped with caliper which prevents the feeding of more than one sheet at a time.

*As the first step toward expediting big runs of circulars, broadsides and other direct mail pieces—and cutting down folding costs, write us for more information about the Cleveland Model "W" Folder.*

## SMALL SIGNATURE ATTACHMENT

... for folding package inserts to as small as  $\frac{3}{4}$ " in width  
The increasing use of package inserts calls for a fast, efficient machine, capable of folding small signatures. This attachment for the Cleveland Model "W" fills the bill perfectly and will greatly increase the scope and value of this Cleveland Folder.

# Dexter & Christensen Machines

*All Dexter and Christensen Products are sold and serviced by*

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General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

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DEXTER Machines are built by Dexter Folder Company at Pearl River, N. Y.  
CHRISTENSEN Machines are built by Christensen Machine Company at Racine, Wis.

# Pulp, Paper and Printing Quiz

NUMBER ONE



**1** What is ESPARTO PULP?

- (A) Pulp produced by the method invented by Esparto.
- (B) Pulp manufactured in Esparto.
- (C) Pulp manufactured from Esparto grass.



**2** What is BOOK FASHION?

- (A) A trend in book designing.
- (B) A method of sorting paper.
- (C) A certain type of book cover embossing.



**3** Name the usual thickness of TYMPAN PAPER.

- (A) 0.001 inch
- (B) 0.04 inch
- (C) 0.006 inch

Nobody knows all the answers

in the paper and graphic arts industries, but Bulkley, Dunton has a pretty high batting average.

Whether it's a very complicated

prestige job, or one where every penny counts, you can rely on us to find the perfect solution to your paper problem.

Try us and see for yourself.

Here are the right answers: 1. (C) 2. (B) 3. (C)

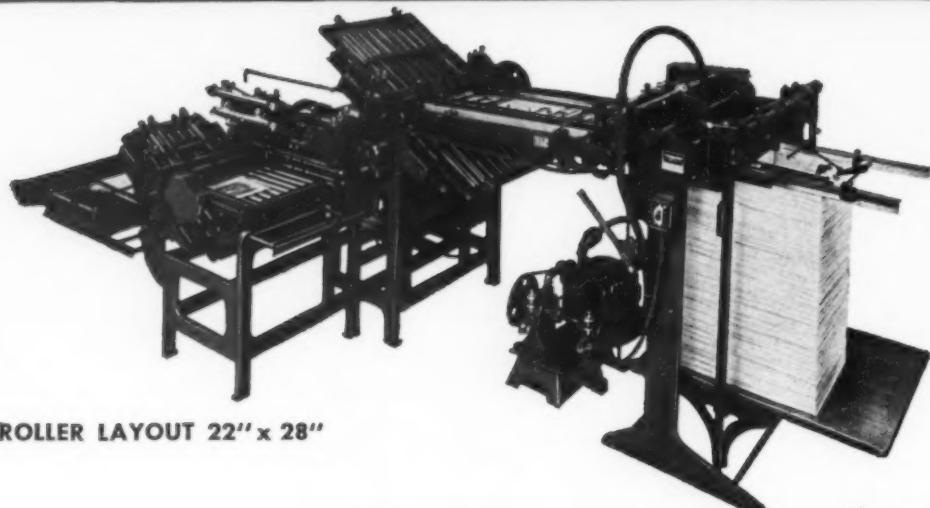
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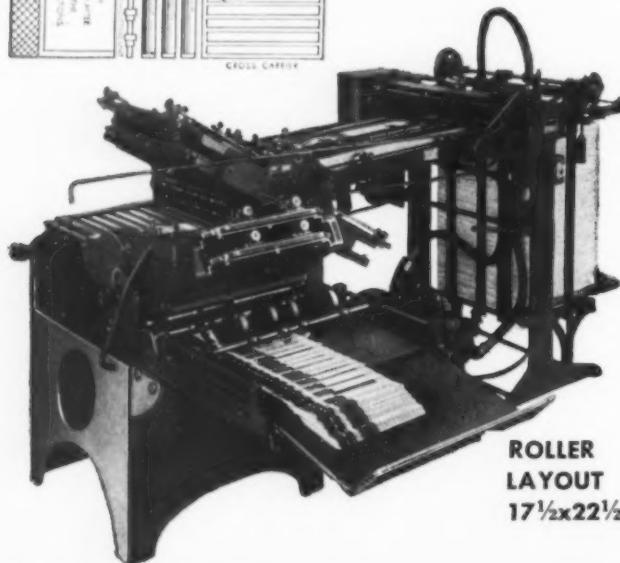
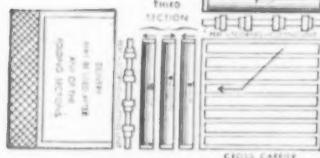


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FOLDS,  
PASTES,  
TRIMS  
6,000  
Booklets  
n hour.



ROLLER  
LAYOUT  
17½x22½

*Baum*

22" x 28" TEN FOLD

DECUPLET

PILE or

CONTINUOUS FEED

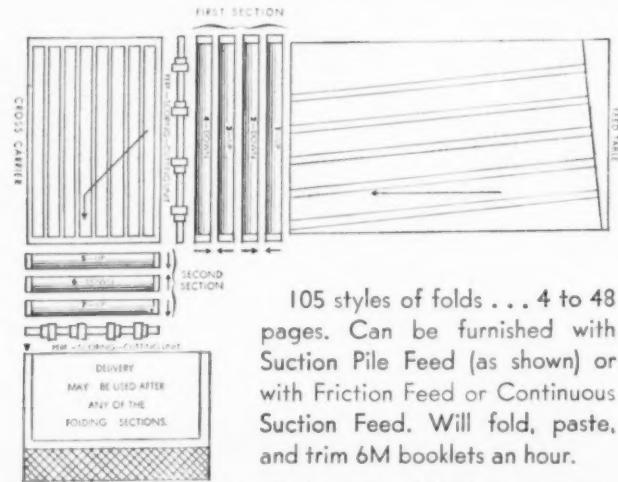
144 styles of folds;  
4 pages to 64

Like on all other models  
you can fold several up, cut-  
ting out the marginal bleeds and end  
trims while folding . . . floor clearance for  
waste trims after each section.

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folds. Perforators throughout for book  
work. Calipers preventing more than one  
sheet feeding . . . on all models.

Commercial Perforating . . . Multiple  
Cutting.

*Baum* 17½x22½ SEVEN FOLD SEXTUPLET



105 styles of folds . . . 4 to 48  
pages. Can be furnished with  
Suction Pile Feed (as shown) or  
with Friction Feed or Continuous  
Suction Feed. Will fold, paste,  
and trim 6M booklets an hour.

Perforating. Multiple cutting.

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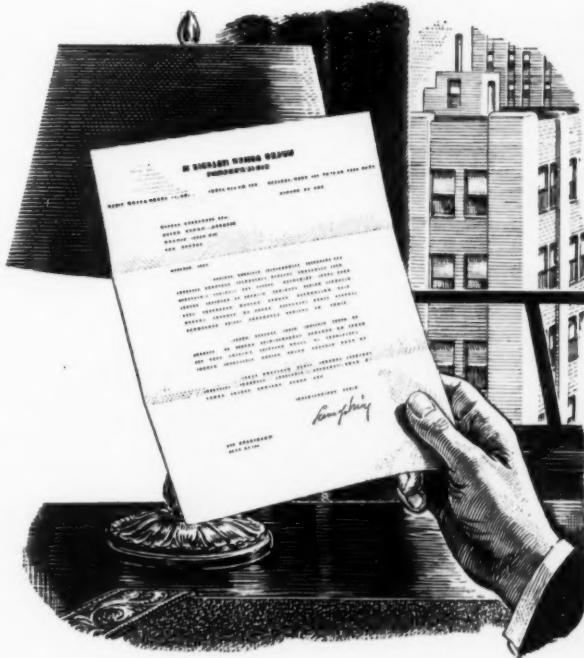
# Cockletone

*The letterhead paper that says...*

*"This is a message of importance!"*

**B**USINESS MEN who are particular about the paper that represents them are asking for Hammermill's new Cockletone Bond today. They have found that this handsome air-dried, tub-sized paper has the "heavier feel," the crisp, crackly snap that lends added distinction to their business messages. More and more of them are saying, "This is the letterhead paper we've always wanted."

Hammermill Cockletone Bond is being widely advertised in *The Saturday Evening Post*, *Time*, *Printers' Ink* and other national magazines your customers read. They will be asking about it. Be ready to show them samples of this fine new product of modern papermaking. Ask your Hammermill Agent for a sample book. Or use the coupon below.



**LOOK FOR THE**  
*Cockletone*

**WATERMARK**

**SEND FOR THIS  
FREE SAMPLE BOOK ...**

Shows samples of paper in a variety of weights.  
• Compare HAMMERMILL COCKLETONE BOND with other quality papers. Make any test you like! • Keep the sample book in your file to show your letterhead customers.



Hammermill Paper Company,  
1613 East Erie Road, Erie, Pennsylvania.

Please send me **FREE**—a sample book showing the new HAMMERMILL COCKLETONE BOND.

Name

Position

Please be sure to write on, or coupon to, your business letterhead.



**FINALLY! OXFORD FAMILY FINDS  
SUCCESSOR TO CARRY ON TRADITIONAL  
SERVICE TO OUR CUSTOMERS  
FOR THE FOURTH GENERATION!**

AMONG the basic reasons which account for the consistently high quality of Oxford papers is the long, carefully developed skill of its makers.

In many cases, three generations of Oxford workers have made a family "tradition" of serving the same customers, both printers and distributors. Two generations of the same family at Oxford are far from unusual. Many veteran papermakers have spent their entire lives at Oxford.

This fine craftsmanship is in addition to Oxford's extensive manufacturing facilities—to convenient and plentiful stocks of pulpwood — to *complete* control of all the production processes

from start to finish. Taken together, they account for Oxford's almost fifty years of serving the same and new customers, supplying the finest quality papers.

Oxford papers are handled by leading paper merchants in key cities, coast to coast. The merchants are ready to discuss your

printing problems with you — to assist you in securing quality and uniformity in your printing jobs, whether gravure, offset or letterpress. Consult your Oxford Paper Merchant whenever you need quality printing papers or practical assistance in getting better on-the-press results.



*Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex CIS Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.*

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*A man works from Sun to Sun,  
But a woman's work was never done  
Until Terriff's Perfect Washer  
came to her ken. And now  
she through before the men.*

**Bolgiano's Little Giant Water Motor**  
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The Bolgiano Water Motor Co., Baltimore, Md.

**DAY'S INSTANTANEOUS HEATER**  
—AND—  
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The only Portable Folding Bath Tub made. Can be stored in space 25x25 inches. Can be used in bathroom or bedroom. Write for catalogue and discounts. Made by  
**THE DAY MFG. CO.**  
Detroit, Mich., U. S. A.

The Bettmann Archive

What a stir the combined instant hot water heater and folding bath tub made 50 years ago! And my, how Grandma longed for the "Little Giant" water motor, and the "Perfection" gas iron! Makes you wonder how woman's work was ever done in '98.

Only half a century, yet what spectacular changes in our way of life! The "perfect" washer has gone electric. The bath tub and shower have become miracles of efficiency. In labor-saving devices and in the even more vital fields of education and public health—our progress has amazed the world.

What made all this possible? Many things, all

typically American. Chief among them is the dynamic act of pressing movable type against paper, and getting the result before as many people as possible. Without this, education would still be in the slate-and-horn book stage. Promotion would still be in the hands of the door-to-door peddler. Our modern distribution of ideas and information would still be unknown.

So here's to the editors and educators, the authors and ad men, the printers and publicists who have made paper do so much in so little time. And the end is not in sight. We look to the next 50 years with all confidence that the best is yet to come!

## INTERNATIONAL PAPERS

*For Printing and Converting*





the emphasis is on

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**ANSCO • KODAK • DU PONT**

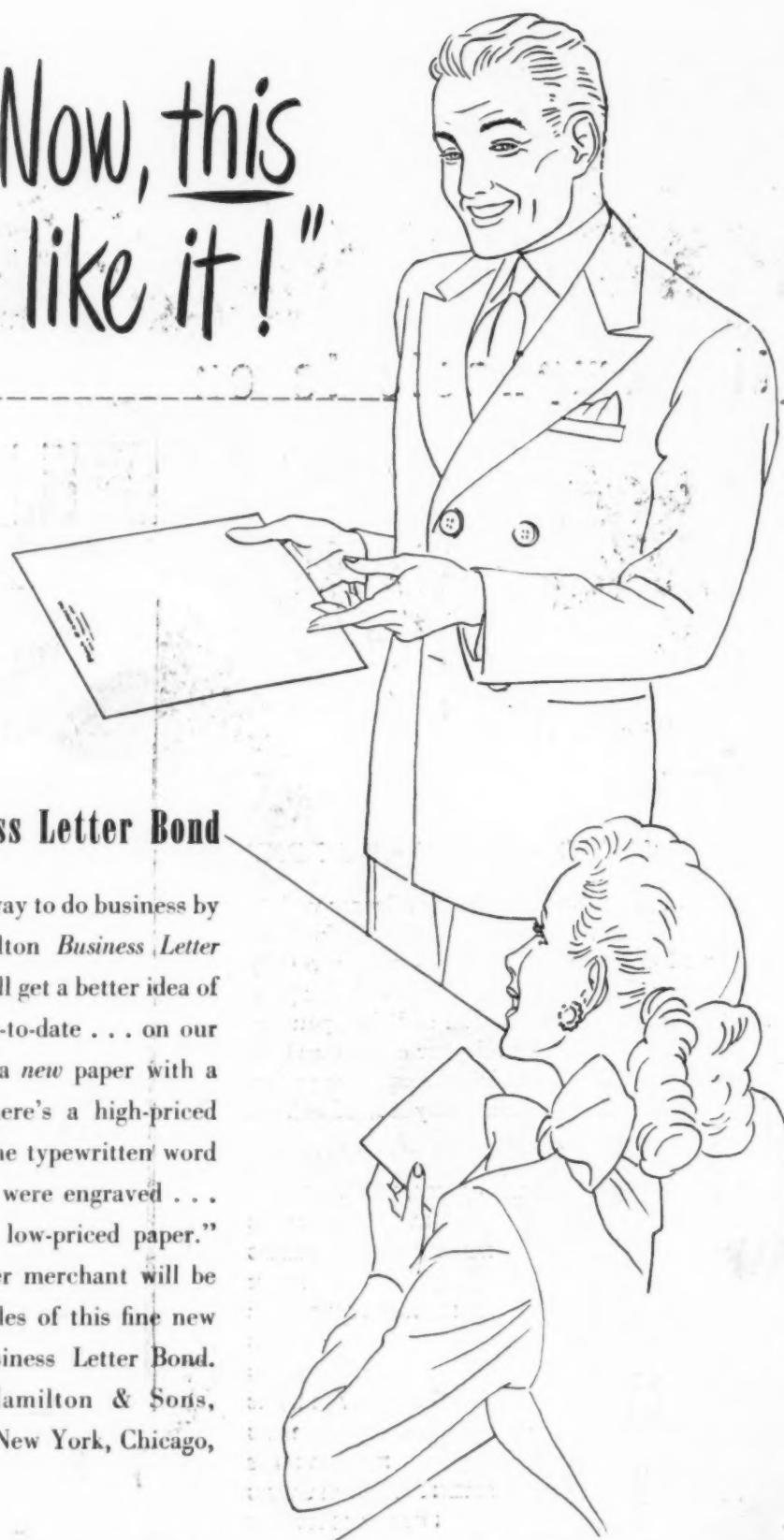
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"Now, this  
is more like it!"



### Hamilton Business Letter Bond

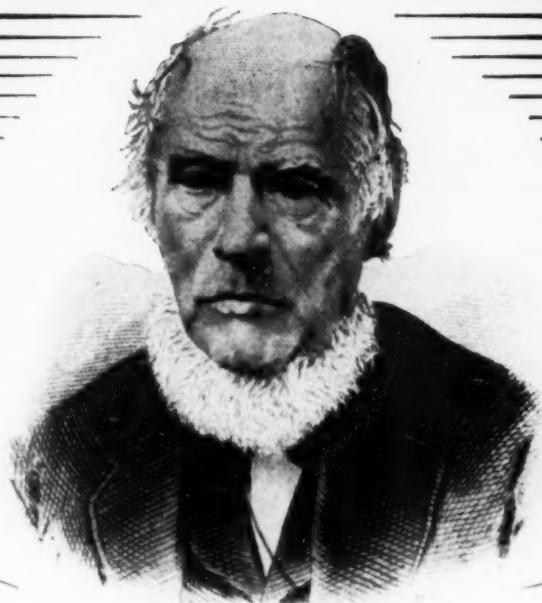
"YES. *This* is the right way to do business by mail. With this *Hamilton Business Letter Bond*, our customers will get a better idea of what we're like . . . up-to-date . . . on our toes . . . capable. It's a *new* paper with a light cockle finish. There's a high-priced look to it that makes the typewritten word stand out as though it were engraved . . . and yet it's actually a low-priced paper."

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Made by W. C. Hamilton & Sons,  
Miquon, Pa. Offices in New York, Chicago,  
San Francisco.

# HAMILTON PAPERS





SAM'L BINGHAM

THE FIRST INKING ROLLER MADE IN AMERICA WAS  
MADE BY SAM'L BINGHAM, FOUNDER OF TODAY'S  
**SAM'L BINGHAM'S SON MFG. CO.**



Until a pressman named Adam Spears, in London in 1804, got his luncheon molasses mixed up with his work, ink was pressed onto type with leather balls. Soon, the iron inking rollers that were holding back the development of the cylinder press, were coated with a mixture of glue and molasses, and modern printing was on its way.

The secret of the glue-and-molasses roller was brought to America by a Presbyterian minister, who imparted his information to Daniel Fanshaw, New York printer for the American Tract and

Bible Societies. Mr. Fanshaw called in his foreman, Sam Pike, who entrusted his best pressman, Sam'l Bingham, with the task of fashioning America's first "composition" roller.

Twenty-one years later, in 1847, Sam'l Bingham was the first man to make a business of supplying rollers to the printing trade. Until that time, each pressman had made his own rollers.

Today—a hundred years later—the same practical spirit that guided Sam'l Bingham guides his successors in research work and the careful manufacture of rollers to meet the widely varying needs of modern printers.

SAM'L BINGHAM'S SON MFG. CO.  
MANUFACTURERS OF  
PRINTERS' ROLLERS  
LITHO-OFFSET ROLLERS

THERE'S A FACTORY NEAR YOU:

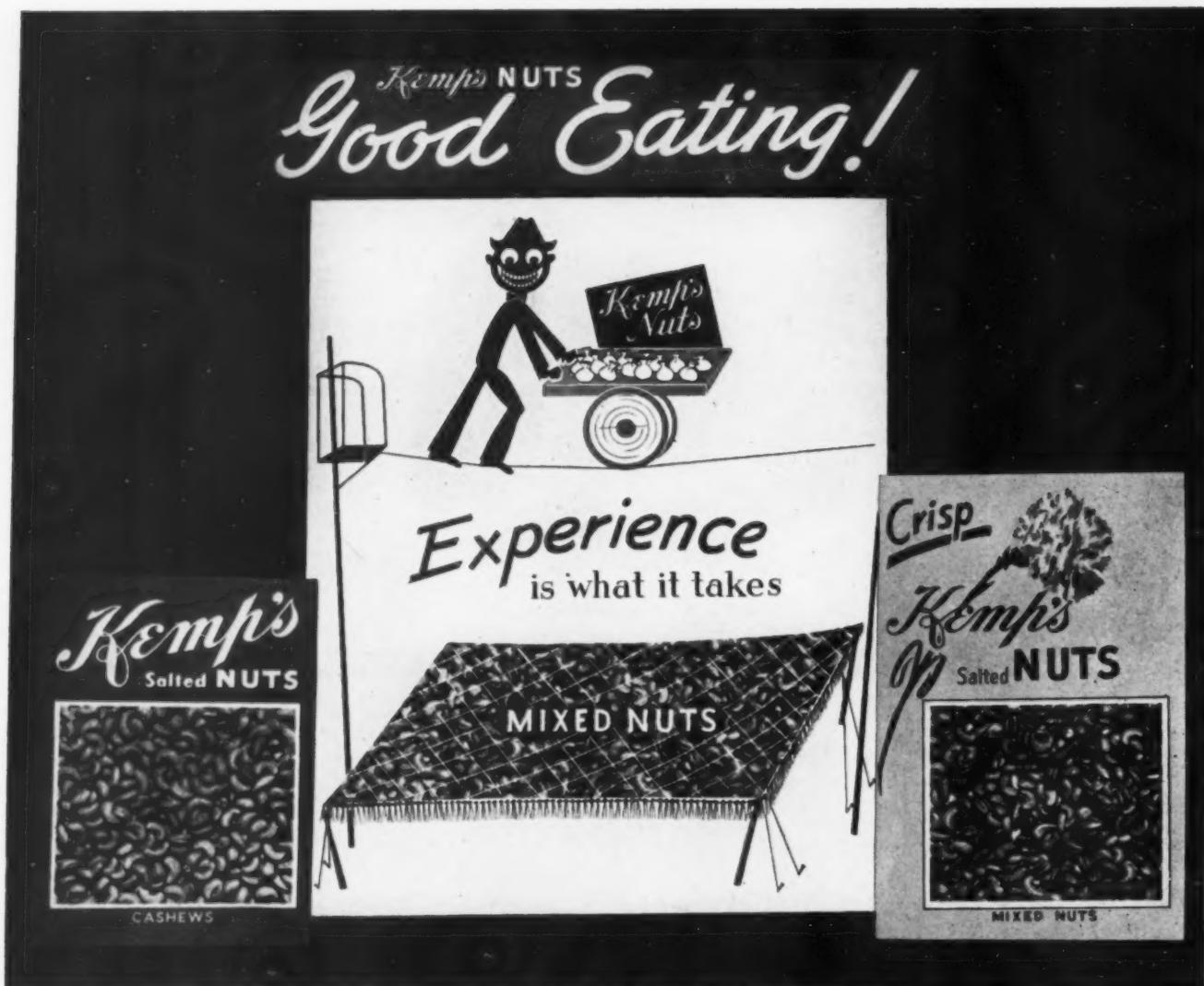
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DES MOINES 2  
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ONE HUNDRED YEARS OF ROLLER MAKING



## Those Vital Point-of-Sale Displays!

### FALPACO COATED BLANKS make them so effective!

In so many lines these days there's a pronounced trend away from the war-time seller's market to the choosy, buyer's market.

Effective point-of-sale displays were never more necessary than now in trying to bring back the greatest possible return on the advertising dollar.

Falpaco Coated Blanks make it easier for any counter display to do its best work in speeding up the movement of merchandise. Here's why. You get excellent reproduction with Falpaco. The merchandise you show *in print* looks so *real*. Falpaco Blanks are *specially coated* for letterpress printing. Falpaco Blanks are also *specially coated* for offset lithography. They have less tendency to curl, shrink or stretch...and are distinguished by a brilliant blue-white color.

Use Falpaco on your next counter display to secure maximum effectiveness.

Displays courtesy of E. F. Kemp, Inc.  
Somerville, Mass. Backgrounds were  
produced by Silk Screen Process on  
14-ply Falpaco coated one side. Four  
color process subject matter was  
tipped on.

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FROM COAST  
TO COAST



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**FALULAH PAPER COMPANY**

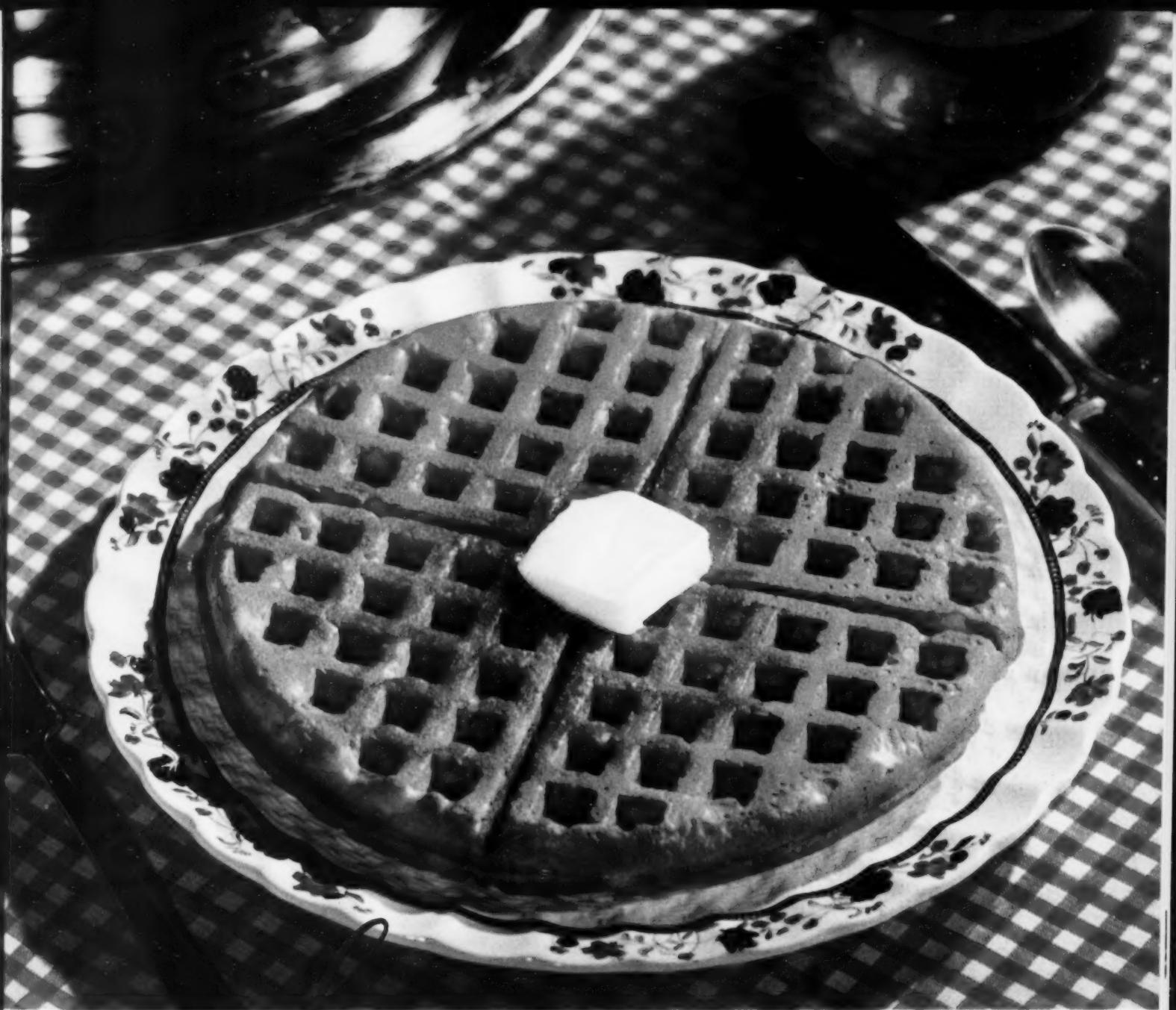


Photo by *Walter Berger*

*So good...*

In good taste and oh so good, is the way your advertisement will rate when reproduced in full, rich color by photo-lithography. Use photo-lithography to bring out the true beauty of a color photograph and give your message a full measure of eye-appeal.

Where "seeing is selling" — photo-lithography has no rival.

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ST. LOUIS • SAN FRANCISCO • FORT WORTH • LOS ANGELES • TORONTO

THE RIGHT INKS FOR FINE LITHOGRAPHY



CHEMICAL  
CORPORATION



THE IDEAL PLATE SENSITIZING SOLUTION

Reduces Costs • • • Eliminates Plate Difficulties

FEATURES

Does not contain albumen — superior to albumen. Will produce satisfactory plates regardless of humidity changes.

There is no waste; just add more water or Falcote to the mixed solution dependent on the relative humidity. Filtering not necessary.

Requires no bichromate; simply add water.

Unnecessary to change whirler speed or exposure time for variations in humidity.

It is not subject to bacterial action. Will not coagulate and form a precipitate.

Has a strong affinity for zinc and aluminum, which in many cases eliminates making deep etch plates.



Runs of 100,000 and more are not unusual from Falcote plates.

No change in plate making procedure is required, nor is it necessary to alter the formulae of the press water fountain solution.

Will coat more plates from a monetary standpoint than albumen.

Write us for a descriptive booklet or better still, order a quantity of Falcote sufficient for a thorough trial. If it does not do everything claimed when used according to directions, a credit will be issued.

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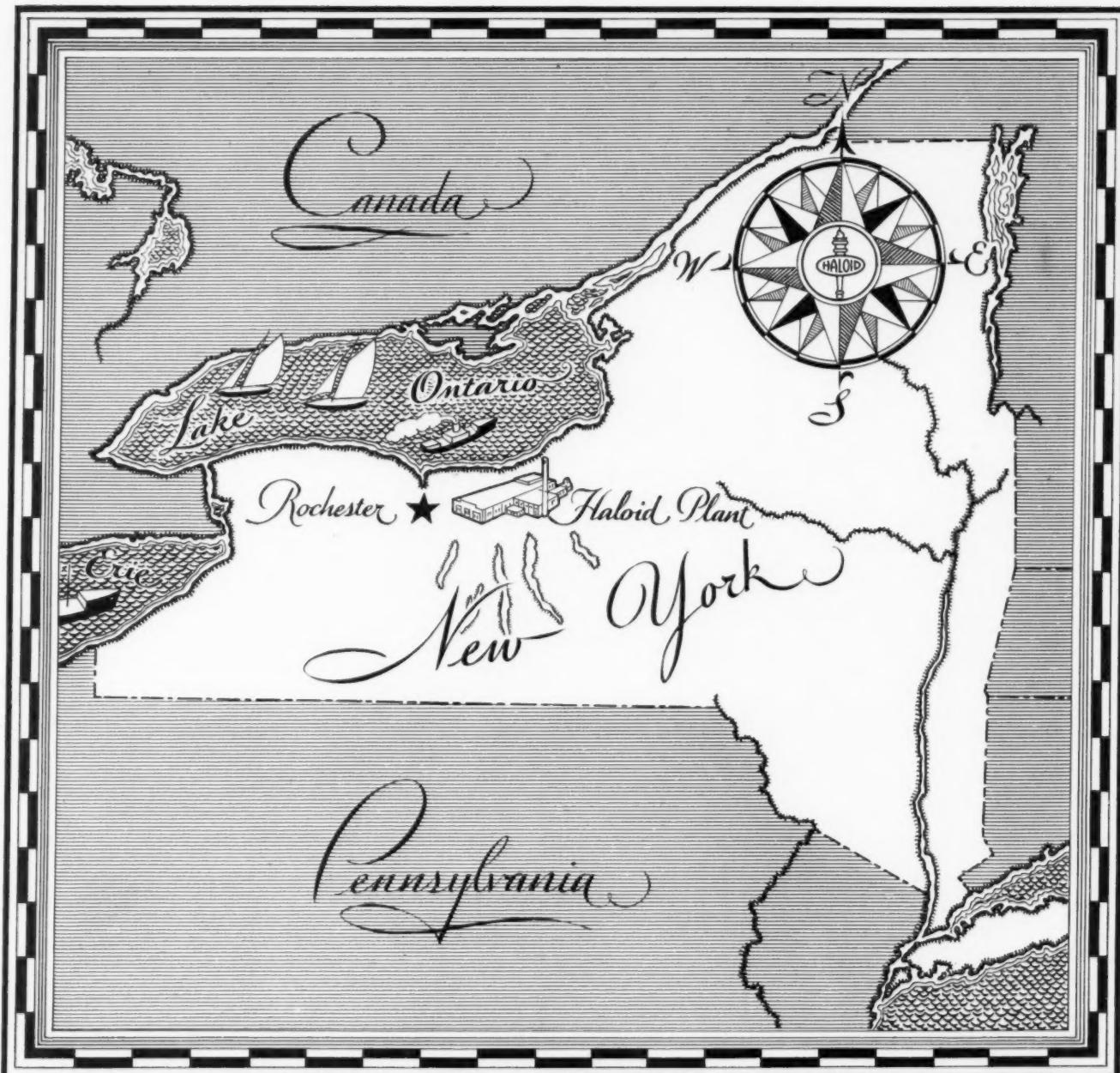
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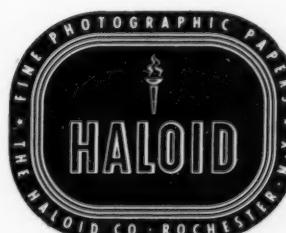


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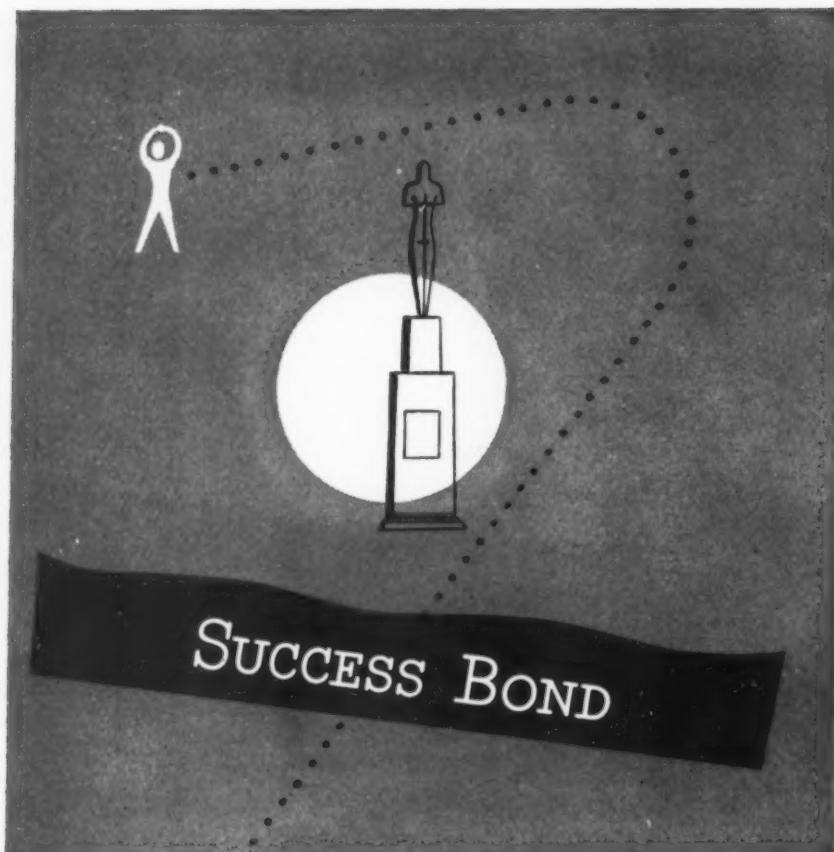
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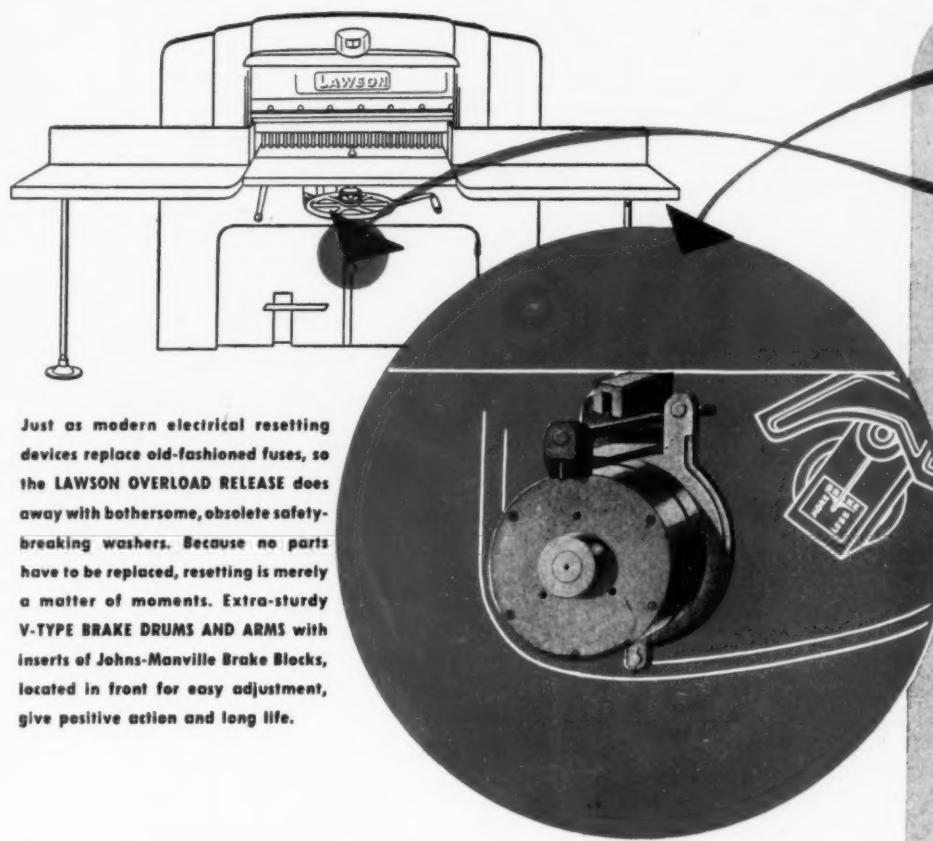
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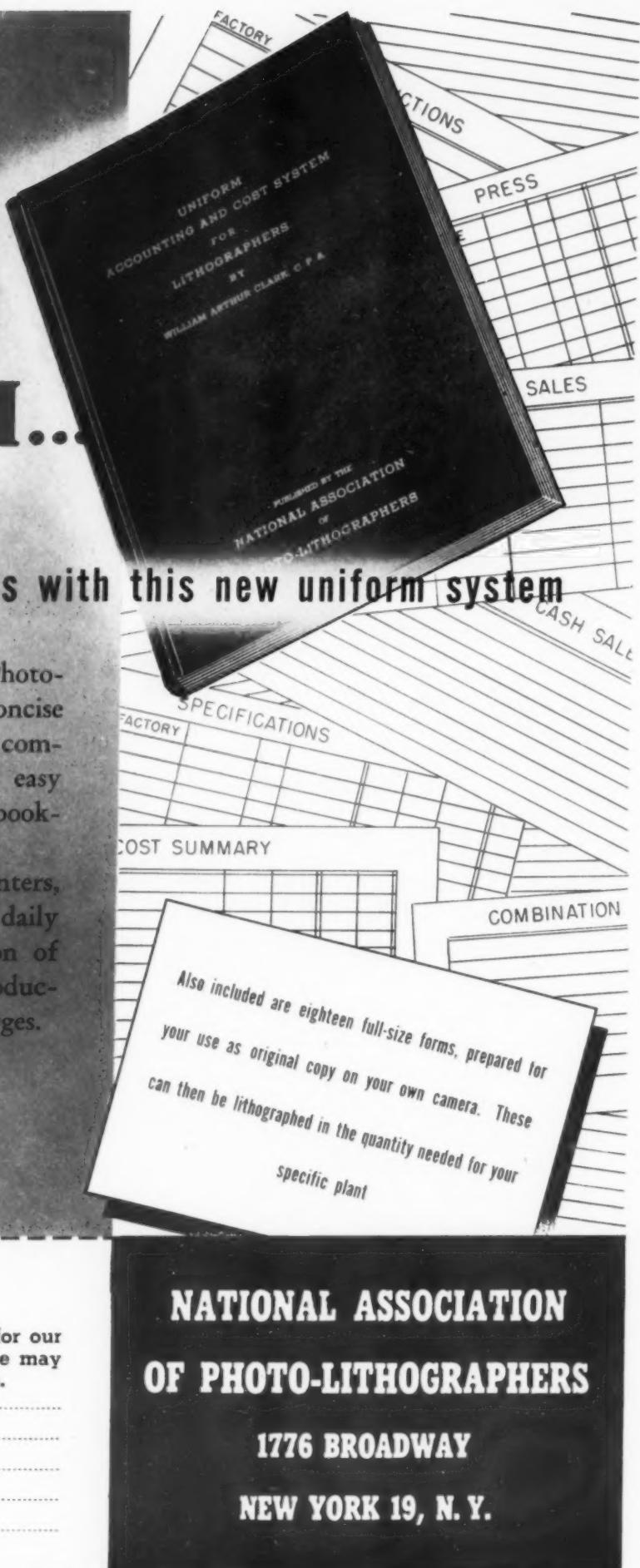
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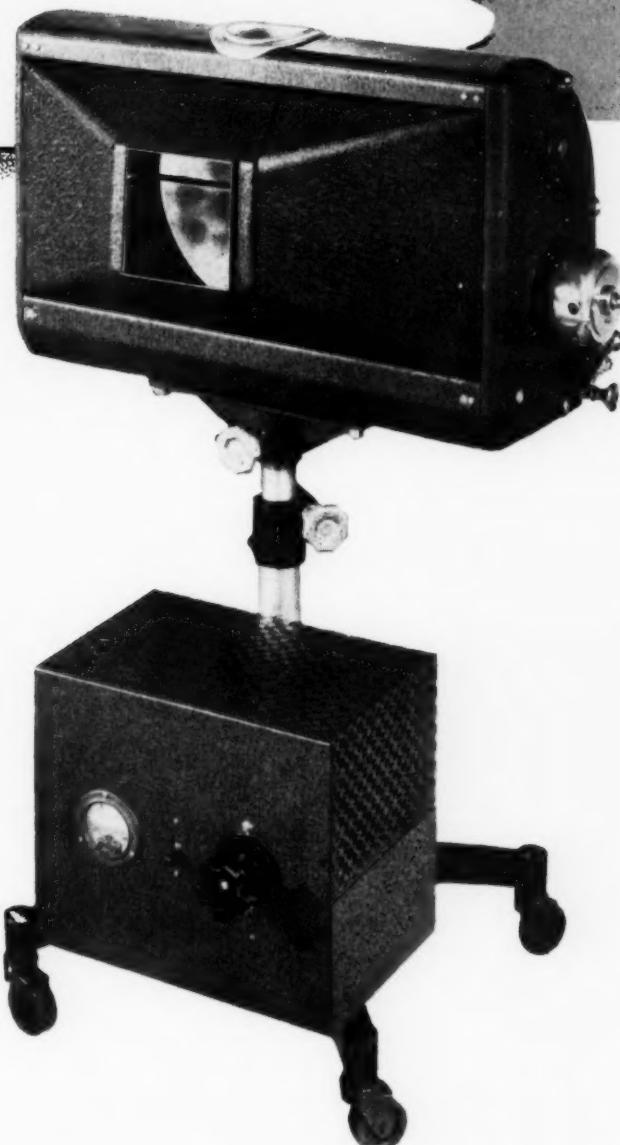
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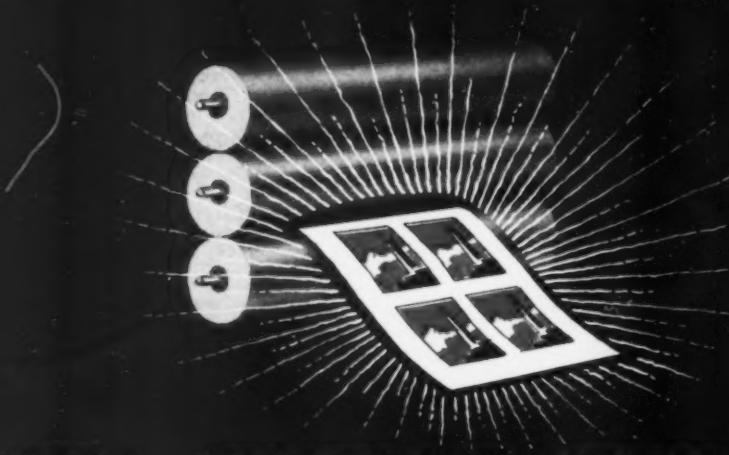
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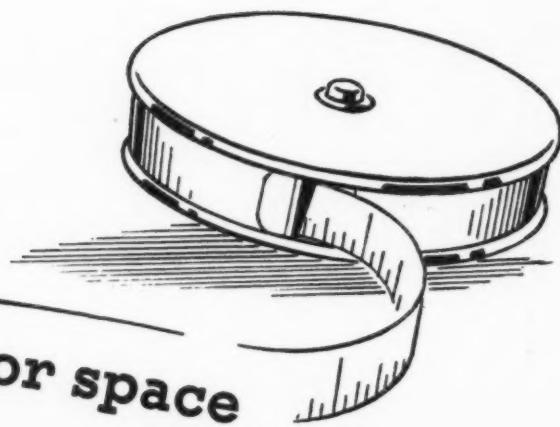
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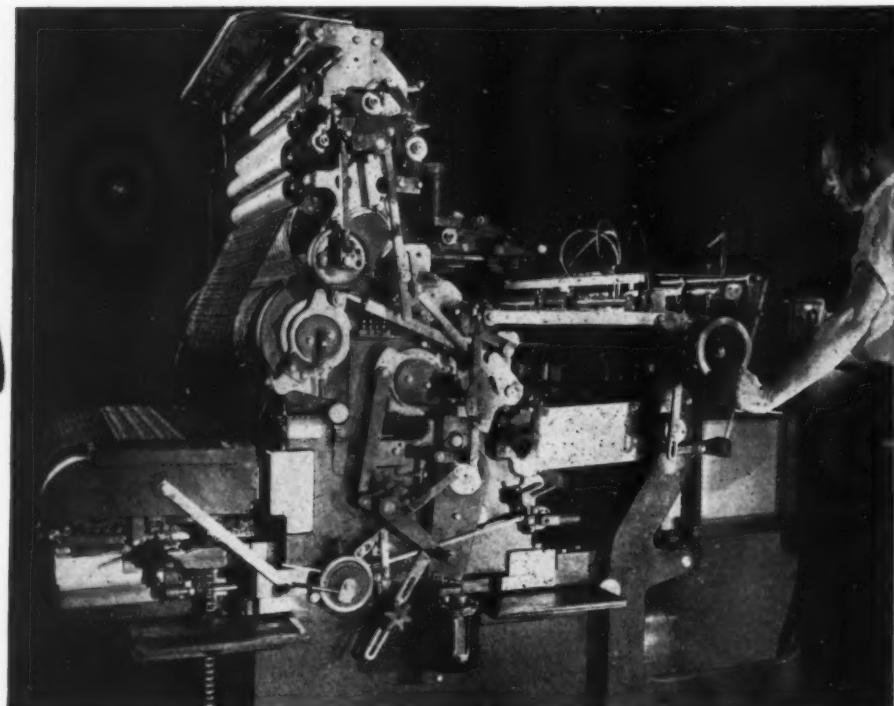
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MODERN LITHOGRAPHY, March, 1948

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## EDITORIALS

**S**EARCLIGHTS of the advertising and publishing world, the past month, were trained on the increased prices of lithography and other production and advertising media. On the front page of the March 1 issue of *Advertising Age* appeared a chart showing advancing costs of typesetting, engraving, electrotyping, lithography and art. Leading the list for increases over 1942 were lithography, art and typesetting, all with 50 percent increases in less than six years. Engraving increased 25 percent in the same period and electrotyping 20 percent. Lithographing was further shown to have increased 30 percent from 1946 to date.

The general subject is reported to be in for further discussion at the spring meetings of the American Association of Advertising Agencies and the Association of National Advertisers. "Companies which use direct mail heavily are trimming their lists and using small-town printers to avoid the high prices current in large cities," it was reported.

From another direction, the American Book Publishers Council, came a handful of statistics on production costs which showed the increase in the price of lithography in the book publishing field. These figures were for the period from August, 1946 to April, 1947, and showed a 15 percent increase in prices of lithography in the period. However, letterpress printing was up 17 percent in the same period. Other comparative increases were: electrotypes 22 percent, linotype composition, 18 percent. The trend was upward with no leveling off in sight, according to these compilations.

Whether the specific figures given in these studies are accurate is somewhat beside the point. The fact remains that prices of lithography are up a great deal and those who buy lithography and printing, and who worry about advertising budgets, are scrutinizing things rather closely nowadays.

On the other hand the costs of producing lithography are still on the increase, which makes it doubtful, to say the least, that selling prices of lithography can come down under present

conditions. The squeeze is on between buyer resistance to high prices on the one hand, and increasing costs of production on the other. A break is bound to come in such a structure. When it will come is the question, and some of these days we will know the answer.

**A** GOOD sign in our industry is the thirst for knowledge being shown by men who have their hands in lithographic production and by management men. This is evidenced in many ways: by increased attendance at Litho Club meetings when a good technical talk is scheduled; by the growth of the Litho Club in many cities; by increased paid circulation of lithographic magazines; by the interest in the series of technical Quiz Days now being sponsored in several cities; and by the demand for Lithographic Technical Foundation books.

The Saturday Quiz Day programs, launched in Philadelphia recently, and being carried on this month in Boston, with another scheduled in Milwaukee, draw an unusually large attendance of men from shops, as well as men from top management. The men stick to the quiz throughout the day, firing questions on all phases of production at the men on the quiz panel. Co-sponsored by the National Association of Photo-Lithographers and the local Litho Clubs, these sessions are providing for a broad exchange of ideas and will stimulate the use of improved methods of production.

**W**ITHIN the next month, announcements will be made of the showings of the new Books by Offset Lithography exhibit in New York and Chicago. Exhibits will be shown later in other places. This utilization of lithography in the book publishing field is of growing importance, and this year's books will be worth studying by lithographers.



**A** BRANCH of lithography with which the average lithoman may have only a slight acquaintance is the manufacture of decalcomanias. But the products of this phase of lithographic production may be seen at every turn . . . seals on cigaret packs, insignia on airplanes, signs on trucks, labels on certain types of bottles, on wood products, on automobiles and store windows.

There are a number of firms producing various types of decalcomanias in the United States, and one of the oldest is Palm, Fechteler & Co., New York, with its plant in Weehawken, N. J. A review of this company's background, and present day activities provides an outline of the decal branch of the lithographic industry.

In 1856, Charles Palm and Casper Fechteler established a business to import bronze powders, brushes and materials for sign painters for the carriage painting business. The list of imports expanded, and among the new items from Europe were decals.

Decalcomanias, sign painters were quick to discover, offered a simple economical method of providing duplicates of intricate designs as well as a form of application to difficult surfaces. Intricacy, utilizing printing inks instead of paint, was achieved for a fraction of the prevailing cost and application was simply a matter of cementing the paint side of the decal onto the surface to be decorated and removing the paper support with

Left: Some of the thousands of decals made by Palm, Fechteler & Co. Shown are decals for packages, tools, metal boxes, windows, electrical appliances, refrigerators, etc. On opposite page two girls show size of a truck decal.

**Trucks, zithers, store windows and radios  
don't pass through the litho press but they do  
carry lithographed advertising. Decal manu-  
facturers do interesting lithographic work.**



water. All decals were negative in the early days.

Today's colorful, widely-used decals had their beginning over a century ago. Not long after the discovery of lithography in 1796 by Alois Senefelder, an Austrian, Röthmuller, in 1826, patented a method of obtaining lithographic transfers, in black and in colors, that could be transferred to the surfaces of tin, wood, waxed cloth and other difficult surfaces. The principles of this patent are essentially the same today, although the methods have been improved. Lithographic impressions were printed on paper with a water-soluble coating, the order of printing of the colors being reversed. A final coat of white gave the illustration its background. The printed picture was then pressed upon an object previously varnished with copal; the paper back was moistened with water which dissolved the coating, permitting the paper to be removed from the picture it supported while the image remained fixed on its new surface.

The technique spread from one European country to another, but Germany was the center of the decalcomania industry, particularly for the decoration of china and toys. It became so popular in the late 19th century that it earned its name "decalcomania," which literally is coined from a Greek root "decal"—off the paper; "mania"—craze.

The demand for decalcomanias grew steadily. Once an idle pastime for the fashionable ladies in France and England, decalcomanias found a functional role in America. Hand decorations with the elaborately styled lettering of the era, were costly and took laborious time. In contrast,

decals or "transfers" presented the advantage of ease of application, flexibility of use and economy.

At the beginning, volume consisted primarily of stock designs; later, special designs, name plates, etc., for individual companies became more and more a part of the business. New applications were developed until decals stood by themselves as a business tool, instead of merely a replacement for hand work as they had been in the past. The influx of special orders gathered momentum culminating not only in the company's specialization in decals to the exclusion of other products, but also to the gradual beginnings of manufacture in this country.

It became apparent that manufacturing facilities would be necessary. The increased volume plus the steady demand for 'specials' pressured the company into its own manufacture of decals without any cessation in their importation of ceramic decals. It proved to be a good move, particularly in view of the world conditions which lead up to World War I, which cut off German imports. Palm Fechteler was prepared to go into intensive manufacture of all types of decals.

Actually, manufacture of decalcomanias in the United States was begun much earlier by Herman Pfeil at 1020 Arch Street, Philadelphia, in the early 90's. A short while later, Palm, Fechteler & Co., bought this company and began manufacture under their own name. Larger manufacturing facilities were secured in Hoboken, N. J., in 1896 which were supervised by George Mettler, father of Edwin C. Mettler, at present vice-president and production manager.

The present manufacturing plant in Weehawken replaced the Hoboken plant in 1907 as the business outgrew its production facilities. In spite of the increased facilities, additional improvements were soon required—necessitating further installations of equipment. As the plant expanded, the importations of commercial decals declined in ratio to the increased production. Around 1912 the manufacture of ceramic decalcomanias was started, growing each year in volume.

During the early formative years of the company the management changed hands. Charles Moller, already engaged in the business of importing decalcomanias, purchased the interest of Charles Palm and the two businesses were combined. Not many years later, members of Charles Moller's family bought out the original Fechteler interest and in 1909 the business was incorporated with P. E. Moller, son of Charles Moller, as president.

Today the president of the company is Alphonse Bihr, who joined the organization in 1910 as an artist. The years since then have occupied him with the many sides of the business, but art still remains one of his hobbies. As a member of the American Artists Professional League, he has won prizes at several shows for his work in oil and tempera. Besides his talent, with brush and palette, he is a skilled carpenter, and a student of philosophy and psychology.

A visit to today's air-conditioned plant reveals an array of reproduction equipment. Batteries of presses, cameras and plate making equipment maintain production by several pro-

cesses. Air-conditioning has been utilized for over 20 years.

In the commercial sense, decalcomanias have ramifications so varied that they affect hundreds of industrial products. An analysis of the Palm, Fechteler sales records reveals that over 40 major industries utilize decals in one form or another. In terms of volume, the ceramic, oil, sports, milk and dairy, food distribution, beverage and public transport industries are the largest consumers of this form of reproduction.

Not only are decals used in many fields but their usages within specialized industrial fields are varied. They are widely used for trade mark designs, window signs, truck equipment designs, decorative dinnerware or pottery as well as for decorating or placing colorful designs upon wood, ivory, glass, porcelain, plastics, metal or anything that cannot be run through a printing press.

As a rule decals are produced mainly by the lithographic process. In recent years the letterpress, silk screen and intaglio processes also have been employed for special purposes.

While the principles of reproduction are the same for multicolor prints and decals, there are several departures for production of the latter. According to the way they are transferred, either face up or face down, the juxtaposition of colors varies. This calls for very skillful handling of colors besides a thorough knowledge of preparation of art. It is a painstaking, intricate process requiring care and ingenuity to obtain perfect register of brilliant colors. Then,

the requirements of the industry for which the decal is made must be taken into consideration. An example, taken from the past records of this old decalcomania company is the famous "His Master's Voice" trademark of Victor. To obtain this nameplate, the transfer went through the press over 21 times! First two grays, a blue, two pinks, a black, two reds, a dark crimson, a green, dark blue, two yellows, a buff, two browns, a dark green, two whites, a varnish and in addition aluminum metal leaf was used to back it up.

The special type paper upon which decals are printed serves merely as a vehicle for the decal but it must have the qualities of absorbency and ability to accept brilliant, highly concentrated inks on its water soluble surface. The 'decal' is actually an image of printing ink, lacquer or synthetic enamel forming a homogenous film which slips or slides off the moistened paper surface.

In size they vary from a fraction of a square inch like the state tax seal on cigarette packages to thousands of square inches for giant clipper planes or trucks. The design may vary from simple lettering to multi-coloring pictorial reproductions while the shapes vary from simple square and circles to complicated irregular contours. Quantities may run from a few hundred into the millions for mass distribution requirements. Production estimates place the 1947 Palm Fechteler output at a billion pieces.

As to types, decals break down into two main categories—face-up and face-down. An interesting variant is

a type which provides engraved or raised effects.

One of the face-down type is the vehicle decal for rolling stock of all kinds—air-borne, rail-borne, tire-borne. Instead of hand lettering or painting fleets of trucks or other vehicles, operators apply uniform, economically produced, durable reproductions requiring but a few seconds for each application. Face-downs are also used for furniture, farm implements, machinery, etc., and particularly in ceramics for decorating china and pottery in general. Ceramic decals differ from others in that the inks used are inorganic pigments which are fused to the ware at high temperature.\*

Decals are highly specialized, tailored to meet the requirements of today's industrial advancement. A far cry from the "Sample Book of Transfer Ornaments" issued by Palm, Fechteler at the turn of the century. There's no call today for the unicorns, griffins, pointing hands, scrolls, coats of arms, family crests, flowers, etc., and turbaned Arabs that were offered and are now only amusing testimony to the tastes and requirements of the times.

Today, 11 staff artists, trained and grounded in the highly specialized field of decalcomania design serve the requirements of many different types of industry. Frequently, a problem arises and many heads are huddled before the solution is found.

In one instance, a certain baking

(Continued on Page 101)

\* See "Ceramic Decals," *Modern Lithography*, Jan. 1946, Pg. 24.

Below: Decal sheets from the offset press are racked; a scene in the camera room. Both are from Palm, Fechteler.



# Imprinting on the offset press

By John Knellwolf

Jos. Hoover & Sons Co.  
Treasurer, Litho Club of Philadelphia

**O**N lithographing jobs of certain kinds it is necessary for a small part of the copy to be changed at various stages of a long run. In offset printing this of course offers a considerable problem. The cost of making a complete plate for each change in copy, together with the down time required for changing plates on the press, make the costs prohibitive, and in many cases the work goes to a letterpress house using moveable type.

But imprinting on the offset press is being done successfully by some shops. To do this work the copy for the entire job must be planned to accommodate the imprint. All must of course fall in the identical place so that copy changes are confined to as small an area of the plate as possible.

The imprinting is done by the insertion of rubber type in the blanket, so that the cost of a blanket must be figured against the costs of the job. This cost may be spread over

a number of estimates if the job is repeated at intervals so that the same blanket may be used again.

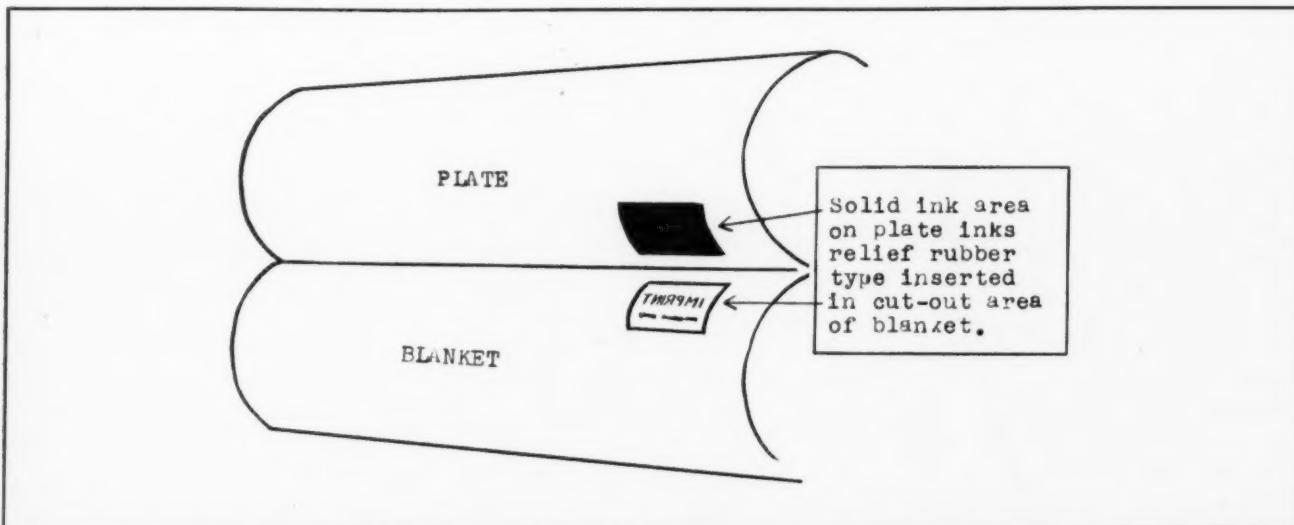
The negatives or positives for the entire job are assembled into a flat, and the area where imprint copy must be changed during the run, is made as a rectangular solid ink area.

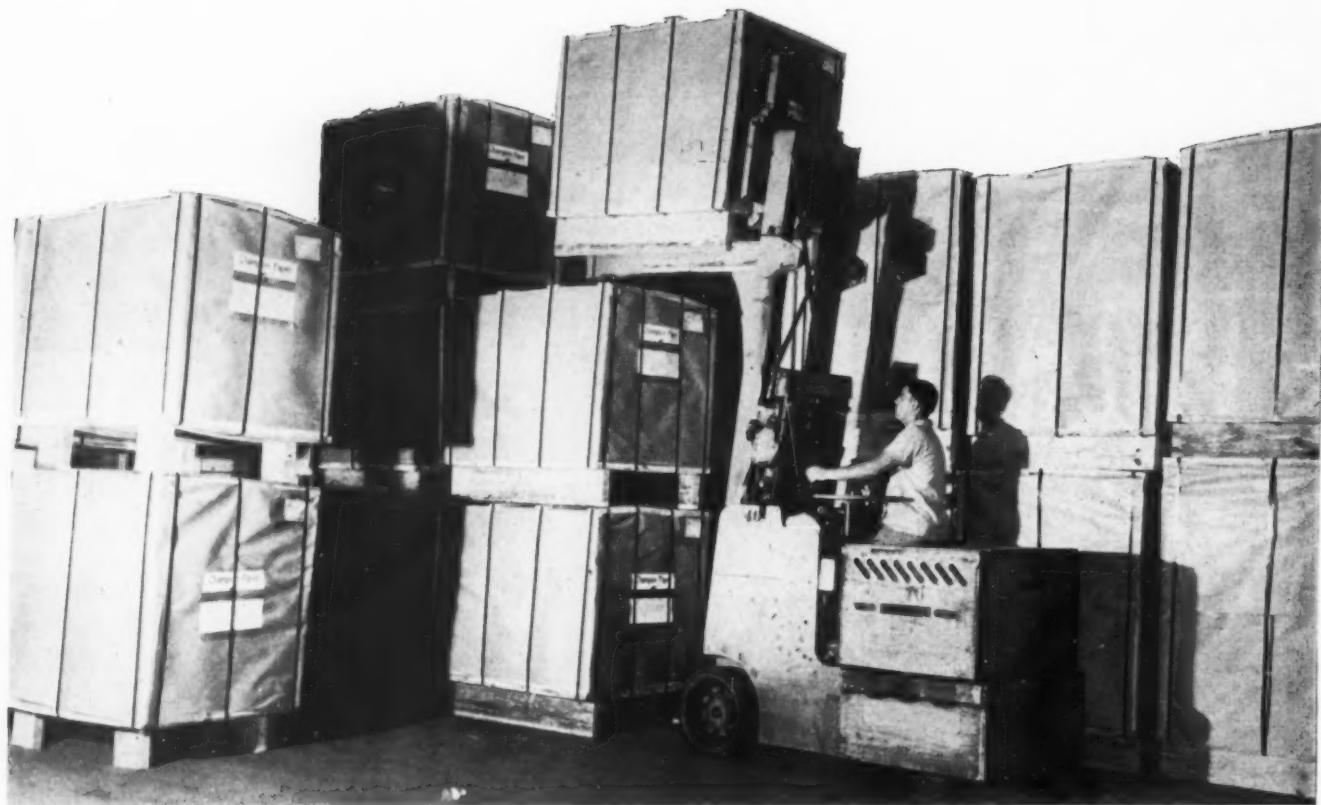
The area of the blanket corresponding to the solid area of the plate is cut out of the blanket, down to the second layer of canvas, and peeled out. Patches of rubber type are obtained from a supply house, and a thickness should be specified, which will bring the face of the type up to, or slightly above, the surface of the blanket. If the type surface is too high, a squeeze print will produce distorted type just as will a hand rubber stamp that is pressed too hard. A kiss impression is all that is necessary. The type is glued or fastened with shellac or rubber cement in the proper position in the cut-away area of the blanket. The type, of course must

"read backwards" since it must print directly onto the paper. It is inked by the solid area of the plate which acts as an ink roller on the relief type.

There are also sources of adhesive-backed rubber type. If this is available, the blanket may be cut through entirely, and the rubber type will adhere to the cylinder. Increased precision may be obtained this way by obtaining type the same thickness as the blanket.

One line of offset web presses is designed with a unit for imprinting, and is used for specialized work. The unit utilizes rubber type, and is designed in two parts so that one part may be printing while type is being changed in the second part. A lever control throws one part out of contact and the other in, so that imprints can be changed without stopping the press. These units are designed as part of the press, and these web presses are all custom-built. The units are not available for installation on sheet-fed presses. ★★





Use of power trucks and lifts makes the most of available storage space.

## HANDLING PAPER Efficiently

**I**N spite of expert planning for the efficient movement of paper and other materials through the modern lithographing plant, it still remains necessary to handle and move about huge quantities of paper. Cases and skids of paper must be unloaded from railroad cars or trucks, must be stored, often must be hung for atmospheric adjustment, often must be squared and trimmed, moved into the pressroom, onto presses and off, into binderies, cut, fabricated or bound and moved again into railroad cars or trucks for shipment. Today's demand for large quantities of lithography, coupled with increasing demands for service, and the higher costs of labor, make it essential to handle huge quantities of paper with a maximum of efficiency and speed.

While the handling of paper by hand truck still prevails in many shops, the use of power trucks is now widespread. A knowledge of the

type and characteristics of modern power equipment will be helpful in planning or laying out plant operations. There are low-lift and high-lift platform trucks, fork trucks, and other special adaptations such as rotating scoop with spade toe for handling large rolls of paper. These trucks, carefully chosen for the type of work to be done, can provide heavy-duty handling methods that are fast and safe. They can also provide more efficient utilization of storage or warehouse space.

### Lakeside Press Methods

In lithographing and printing plants savings have been reported in both small and large operations. One of the most enthusiastic reports of large plants comes from R. R. Donnelley & Sons Company, Chicago. In their huge Lakeside Press plant some 400,000,000 lbs. of paper were handled an average of 10 times during

1946 between the time the paper was received and shipped out in publications such as *Life*, foreign language editions of *The Readers Digest*, the *Farm Journal*, *Pathfinder*, many trade journals, catalogs, telephone directories, city directories, and lithographic and gravure advertising material. Battery powered trucks also handle incoming ink, glue, type metal, chemicals, thread and twine, fabrics, cartons and other necessary supplies required in production of all printed matter.

Handling such a volume of paper and materials manually would now be impossible, according to O. Nauman, industrial engineer of the Donnelley Company. The company's first truck, a screw-lift type platform lift truck, was acquired too long ago to recall the date, he says. It was followed by others as its value was assured. The present fleet of 25 battery-powered trucks includes 15 high-lift platform

trucks with a lift of 8 feet, five low-lift platform trucks, four fork trucks with a lift of 9 feet, and a spade truck for handling paper rolls.

A new plant in which the magazine *Life* will be printed, will be served by 11 more battery-powered trucks when completed, including five fork trucks, three high-lift and two low-lift platforms, and a spade truck.

The Lakeside Press has more than 30,000 platforms, which are used as stiffeners, separators and protective covers in shipping large printed sheets unfolded. These platforms are topped by metal grids adapted to distribute the load of metal straps that attach the load to skids. Skids, platforms and metal grids are returned by the consignee. Cased paper is strapped to disposable skids for shipment. Some supplies are received on pallets, but most are loaded on skids, either by the shipper or when received.

#### Works the Angles

Storage areas are utilized most efficiently by placing skids and pallets diagonally. Thus, areas around columns can be more fully utilized, aisles

for truck maneuvering can be narrower, and trucks operate faster than when they have to make right-angle deposits and pick-ups.

In movements of platform loads of printed sheets between presses or from floor to floor, manually operated jack-lift trucks are used considerably. The platforms, being essentially wide composite boards without legs or other elevating means, are placed on two movable dunnage strips or frames, and when moved are lifted from one pair to another. Several layers can thus be loaded on the supports and lifted off as a unit. By leaving loads at elevators for elevator operators to handle with jack-lift trucks, battery-powered trucks are able to keep operating during the time that would otherwise be wasted while waiting for elevators.

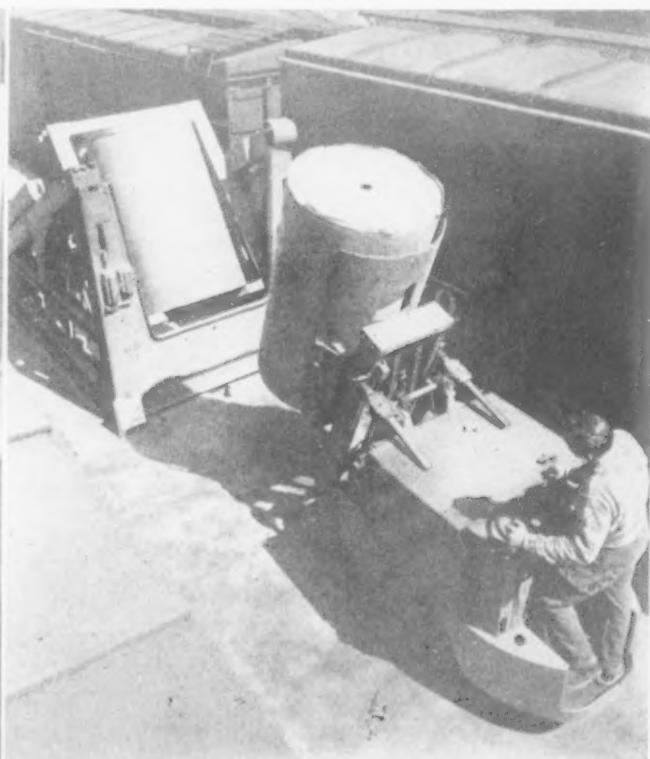
Truck handling operations at the J. W. Clement Co., Buffalo, are similar. At this plant two large edition color printing plants specialize in advertising literature, national publications, paper bound novels, and other long runs. A single run often consumes 100 skid loads of paper.

#### Mechanization of paper handling

Stacking one skid on top of another in effect doubles available floor space. Truck-lift (below) is stacking skids of paper.



Truck places 3,600 lb. enamel paper rolls on device which transfers them to ramp leading to storage at Lakeside Press.



takes advantage of the fact that many paper mills now ship flat paper on skids in 2,500 to 5,000 lb. units, which are most readily received and stored unbroken. Since the high-speed presses are pile fed, skid loads may be delivered by battery-powered trucks to the entry end of the presses before breaking bulk. At the delivery end of the press a skid receives the printed paper, thus permitting removal by battery-powered truck.

Originally a low-lift truck fully met the needs of the shop. But when storage space began to be overtaxed, a high-lift truck was added. The ability to tier skid loads of paper tripled the amount of paper that could be stored in existing space.

Nearly all handling of paper is done by battery-powered trucks. At the continuous-feed presses the skids are placed within convenient reach of pressmen. For the web presses roll paper is delivered either lengthwise on flat skids, since the aisles are narrow, or by fork truck.

As a result of economies produced by battery-powered trucks the company now has three high-lift trucks, one low-lift platform truck,

and one fork truck. A large share of the handling is done on the expendable skids on which paper is received, thus minimizing the cost of handling equipment.

#### Copifier Operation

The Copifier Lithograph Company Cleveland, adopted the platform-lift truck and skid system primarily to improve handling and to increase the capacity of its existing storage space. The result of installing a single battery-powered truck was tripling of storage capacity and making available enough space for future plant expansion. The storing of some grades of paper on edge in order to make them accessible was eliminated.

The effectiveness of available manpower was greatly increased by electric trucking. Still greater efficiency of handling operations is planned through alterations in the receiving dock to permit platform-lift trucks to board delivery trucks. The truck operates only during the day but night shift requirements are piled at convenient points for hand trucking. This permits charging the battery at night and avoids the necessity of more than one battery for truck operation.

Like most battery-powered industrial trucks, this truck performs many additional services. One is the hoisting of stocks of shipping containers, light machinery, and other equipment to a storage mezzanine, thus further

economizing space for paper storage. The lift-truck has also replaced ladders for overhead maintenance work. In this work the elevating platform has been equipped with a detachable safety railing.

In all three of these printing plants the smooth, quiet, and fumeless operation of the trucks, as well as their safety from the standpoint of fire hazard, were important considerations in the choice of equipment.

#### Paper In Transit

The Pittsburgh and Lake Erie Railroad has also found battery-powered trucks valuable for handling flat paper stock and rolls of newsprint at one of its freight houses in Pittsburgh. The volume of paper moving through this house became so large that a separate warehouse was constructed in 1943 to accommodate 150 carloads of paper. For handling this volume of paper a battery-powered, high-lift platform truck is used for rolls of newsprint, aided by tiering machines for flat paper stock, 12 two-wheel paper trucks, and 194 four-wheeled trucks.

The electric truck paid for itself in saving on handling labor within three months, it was reported. The assignment of a battery-powered truck to this work came naturally to this railroad which has a fleet that has grown to a total of 47 battery-powered trucks over a period of years in one of its freight houses.

#### Paper Mill Handling

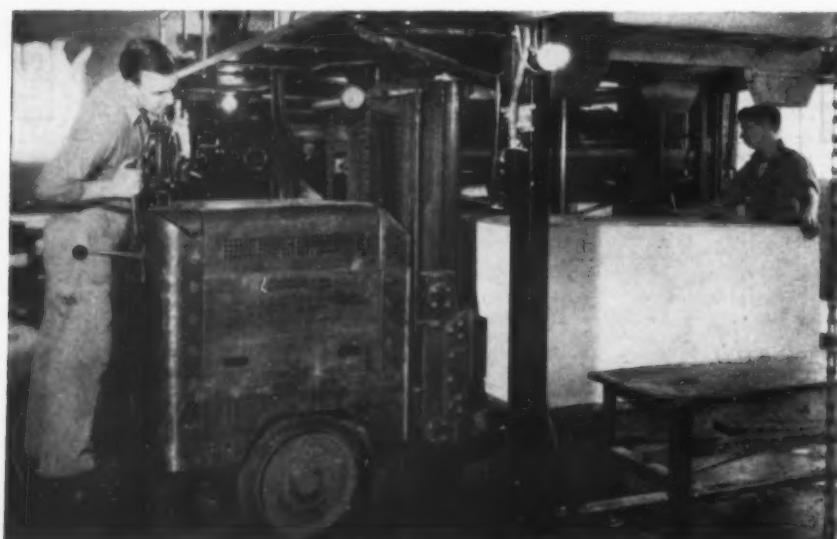
One of the most effective installations of battery-powered trucks in paper mills that has been reported is that of the Hammermill Paper Company, Erie, Pa. Trucking operations underwent a modernization program in 1946 following careful, comprehensive surveys by the company's engineering department. Changes of truck operations were necessitated by increased production.

At the time of the survey a fleet of 24 battery-powered industrial trucks was operating and several more were on order. The survey resulted in adoption of the pallet-and-fork-truck system and centralization of handling operations.

The use of industrial trucking started nearly 25 years ago when a 3-ton high-lift platform truck was purchased to handle baled raw materials and to perform other miscellaneous services. This and subsequent additions, largely platform-lift trucks, produced sizeable savings and greatly simplified handling operations.

A fleet of 19 battery-powered industrial trucks is used at the Hamilton, Ohio, plant of Champion Paper and Fibre Company to handle more than 1,000,000 pounds of paper daily during manufacture, storage and shipment. They were first installed in 1924.

The battery-powered trucks consume power only when required for lifting or moving, and accelerate smoothly without shifting gears. As this mechanized handling method becomes more generally used by printing establishments and manufacturers of paper products, it is claimed that the shipping of unitized loads from paper mills for truck handling will become increasingly beneficial to the customers of paper mills.★★



A storage battery powered high-lift platform truck removes skids from press delivery and tiers them three high to await further processing operations.



# The "Expert"...

## Lithographic Perennial

By Eugene C. Moysen

ONE of the costliest and most irritating problems that continue to bedevil offset plant owners year after disturbing year, is the self-styled "expert." He can also become a burr under the hides of old-timers who take pride in the skill of their work and in their loyalty to the industry. There seems to be a never-ending supply of "experts" swarming the country.

While the true expert is a thoroughly trained man of long experience who talks little and does much, the faker merely reverses the formula. We've many of the former. They are with the reliable firms, working hard, doing a wonderful job of helping with the complex technicalities that total up to the production of fine lithography.

On the other hand the self-styled "expert" is strictly a glib opportunist. Smooth, slick and ambitious, he can offer little or nothing of practical value to an employer. Roaming the country, he usually descends upon an unwary newcomer in offset, or upon a plant staggering along under weakened or inefficient production. Swayed by his charm and confident manner, the plant owner, in desperation, sometimes even signs a contract (which able men seldom get!) for his services. This is generally the end for the unsuspecting employer. Or, the beginning of the end.

Slippery, quick with alibis, the "expert" is extremely adept at the art

of buck-passing. As the most experienced men in the plant promptly spot his type, they become dangerous to his tactics and ambitions, and are gradually eliminated with carefully timed complaints to the employer of alleged non-cooperation. Only the weaker talents are left in the plant to cope with decreasing production, struggling along with an ever-increasing series of bad plates, returned jobs, lost customer good will, confusion and chaos. At long last the "expert" is thrown out the nearest door—but not before valuable customers and employees have been lost, plant morale crippled, and the business nose-dived deeper into the red.

Episodes of this sort continue on and on with monotonous regularity. It is a pitiful condition, especially when one realizes that from these wrecks only the individual directly responsible for them comes out a winner. The "expert" has gained valuable schooling. At the same time he's been well paid for it!

Small plants are fallow ground for these fakers. Recently one of these places hired a fast-talker as superintendent-cameraman, under the impression the fellow was bent on leaving a large plant where his services were held in high regard. Thus, the employer thought he was gaining ability plus. He gratefully paid the man higher wages than those his skilled men received. Soon, however, plate troubles developed. Fine type

matter broke down on the first sheets from the press. The platemaker was made the goat, until the artist happened to look at one of the negatives with a powerful magnifier. Shot from very clean originals, the razor-sharp lines of the letters were overdeveloped, blacked out so badly that the best platemaker in the world couldn't have produced a decent result. Of course, the "expert" cameraman talked himself out of it!

Camera, lights, film were all blamed. Nothing was right with the plant equipment. Having been a cameraman himself, the artist tried some shots that night on the same camera. Negatives from the same originals turned out clear and sharp, though the camera was an old one, the lens a brass-encircled antique.

That was the end for the artist. He was maneuvered out of the plant. Other reliable men quit soon after. More than one year after this incident, the "expert" is still there, as the cameraman under a new superintendent who is gradually lifting the place back to its feet,—handicapped by alibis galore about the spanking-new camera, lights, lens!

The owner of this small plant, fresh from another type of business, has this to say: "I am keeping the case under observation, giving him the chance to convict himself."

In the meantime the new superintendent, breasting the tide of this

(Continued on Page 115)

# MASKING REFLECTED COPY

By *F. Wheeler Callender* Calvert Lithographing Company, Detroit

FOR years lithographers have dreamed of some day exactly reproducing color art work wholly by photographic means, thus eliminating the expensive and time consuming color correction and dot etching that is now necessary. The realization of such a dream is still a long way in the future, however, each year has shown advancement in the achievement of this objective. The greatest stride in this direction in the last few years has been the masking processes. While masking takes more time in the camera room, it considerably reduces the amount of color correction required in the art room and thereby improves the quality of the final job. Also, the more an artist must color correct a set of negatives or positives, the more he will destroy the photographic appearance and delicate details.

While masking is nothing new, yet it did not come into general use until the advent of Kodachrome and other transparency types of color copy. Such copy was generally quite contrasty and masking became necessary to reduce this contrast without losing color separation values. It was not long before a masking procedure was introduced for use with transparencies, which was much more simple

than the previous methods used with paintings and color photographs. Masks were made by contact methods from the transparency, using a filter over the light source. This new masking method was so simple and helped so much in making separations from contrasty transparencies that its use spread rapidly. Today some form of this masking method is used by nearly every color house in the country.

Masking is not yet used to any great extent with reflected types of copy—that is copy from which the light is reflected, such as paintings and color photographic prints. Reflected copy separates better than transparencies and the need for masking is not as great. The masking method described in this article is a simple method similar to that used with transparencies. It requires no special equipment for the camera or darkroom, nor special developers.

In this simple masking method the painting or color photograph is placed on the copy board of the process camera and focused to the size desired for the color separations. The mask is then made by placing a photographic plate in the camera backwards—that is with the emulsion away from the lens. The light from

the lens passes through the glass base of the plate. The choice of the filter used in making the mask determines what hues in the copy will be corrected by the mask. After the mask plate is exposed, developed, and dried, it is placed again in the camera in the same position as before. The corrected separation negative is then made by placing a sensitive plate in the camera behind the mask and in contact with it, with the emulsion of the sensitive plate facing the lens in the usual manner. This plate is exposed through a regular separation filter in the same way and for approximately the same time as a normal unmasked separation. The process is repeated for the other colors. It is seldom necessary to mask the cyan and black. When making these colors without masking, a clear compensating glass is placed in the camera to take the place of the mask and the separation is then shot in the usual way.

## Making the Masks

The masks used in this process are very weak negatives. The highlights are thin and transparent yet all the detail must be present in the shadows. For this purpose a soft gradation panchromatic plate may be used but

the more contrasty plates made for use with reflected types of copy will work just as satisfactorily if the development is adjusted properly.

Since it is necessary to shoot through the back of the plate, there must be no anti-halation covering on the back. Photographic manufacturers will supply either of the above types of plates without backing. Even un-backed plates should be cleaned with a good glass cleaner to remove from the back any emulsion, finger prints, or any other dirt. Ordinary backed plates may be used by removing the backing with several applications of cleaner. Of course care must be taken that none of the cleaner gets on the emulsion. A formula for a satisfactory cleaner is as follows:

#### GLASS CLEANER

Water	16 oz.
Glacial Acetic Acid	4 oz.
Alcohol	12 oz.

It is next to impossible to clean the back of a plate without some light. During this cleaning operation a Wratten Series 3 safelight may be used as close as three feet from the plate for a reasonable time, if one precaution is followed: Keep the plane of the plate at right angles to the safelight. This is best done with the safelight on one end of a table and laying the plate face down on the same table at least three feet away. Turning the plate with the emulsion or clean back facing the safelight will fog it.

A clear piece of glass exactly the same thickness as the plates used for the mask, is placed in the camera. The ground glass is placed back of this glass and in contact with it, and the camera is then focused. The two glasses are then removed and an unexposed plate, with its back cleaned, is placed in the camera with its emulsion away from the lens. This plate must be held quite rigidly. Check it to see that there is no wobble. Quite often it is advisable to tape it in with Scotch tape so that it will be held securely in the plate holder bars.

We must next determine how to expose the mask. This requires a study of the copy. First, picture what would be wrong with separations

made without masking. Generally it will be found that there is too much magenta in the greens and blues and too much yellow in the deep blues.



The Author

After it is decided what would be wrong with unmasked separations, the following rule can be applied:

*A mask made for any one of the three process colors will remove that color from the hues in the copy which are not passed by the filter used in making the mask.*

This is the most important rule in masking. It is one with which the photographer must be thoroughly familiar. Read it again and again until you completely understand it, then let's see how it works.

Assume that we have a painting that has nearly every color in it and we believe that the cyan and black separations will photograph satisfactorily, but that there will be too much yellow in our deep blues and too much magenta in our greens and blues. This will mean that we must mask the yellow and magenta separations.

Applying our rule, we must make a mask for the yellow which will remove yellow from the blues and that mask must be made through a filter which does not pass blue but passes the rest of the spectrum. This is obviously a yellow filter such as the Wratten #12.

The magenta mask will be made with a red filter such as the Wratten A or F filters since these filters will not pass either green or blue. This

mask therefore will remove magenta from the greens and blues.

While the yellow and red filters are the most common choices for the average copy, it is sometimes more desirable to use other filters on special copy or for special results. The blue-green filters, #44-A and #38-A are commonly used when it is necessary to mask for the cyan. A #32 or #35 filter may be desirable for the magenta mask if there are no dark blues in the copy. If the copy contains no warm reds but has dark blues from which yellow must be removed and dark greens in which yellow must be retained, the yellow mask should be made with a yellowish green filter such as the #13 or even a pure green filter such as the standard green separation filter. As the photographer gains more and more experience in masking, he will learn how he can correct each individual copy to best advantage.

The exposure of the mask should be about the same or perhaps slightly more than would make a normal negative with normal development through the same filter. The finished mask should contain all the detail of a normal negative, particularly in the shadows. If the mask is underexposed the shadows will naturally lack detail, making the shadows on the final separation contrasty and uncorrected, and the highlights and middletones, although color corrected, will be flat and lack delicate detail. Overexposure of the mask will merely make a denser mask and this can be corrected later by etching. It is therefore desirable to overexpose the mask rather than underexpose.

Since the mask is later to be registered with a sharp image, it is desirable that it be slightly blurred or "unsharp." A sharp mask, unless registered perfectly, will give an outline or double image effect. This is prevented by an unsharp mask. The blur of the mask is wide enough to cover up any misregister.

There are several ways of producing an unsharp mask in the camera, and it is up to the cameraman to decide upon the method that suits his equipment best. A piece of film

may be exposed to white light and developed for a short time so that a very few grains develop out, giving the film a slightly cloudy appearance. If this film is placed on the back of the mask during exposure, it will cause enough diffusion to make the mask "unsharp." A second method which will work better with some cameras, is to unscrew the lens just enough so that it will wobble a little. During the exposure of the mask the lens is moved back and forth and up and down. This small shifting of the lens produces a corresponding shifting of the image on the mask plate and slightly blurs the detail on the mask. A third method is to shake the camera board or bed during the exposure. This will cause the projected image to vibrate on the mask and blur its detail.

The mask should be developed in a weak developer. The photographer will probably prefer to use the same developer he uses for regular separation work. This can be done by diluting it with water. One part of developer to two parts of water will generally be found satisfactory. Development in the diluted developer will run about one-half of the normal development time.

Density of the mask is extremely important. A densitometer is a "must." No photographer can guess mask densities for reflected copy closely enough to produce proper results. The density range or contrast of reflected copy is quite small compared to transparencies. The mask still further reduces this contrast. If the mask is only a little too contrasty, it may reduce the contrast of the original to such a point that the highlights will actually be darker than the middle-tones. On the other hand if the mask is a little too light it will have almost no color corrective effect upon the separations. In addition, a slight variation in mask densities will make considerable difference in the contrast of the separations. For consistent results the mask densities must be exact, particularly the highlight densities. For average copy, shadow densities should be .20. Highlight densities should be .55. For copy with dark

shadows this may be increased to .65.

Since it is almost impossible to get these values so exact when developing, it is suggested that the masks be developed to a higher value and then etched back to the exact value. If density readings are taken from a wet plate, care must be taken to allow for any increase in density which may occur when the plate dries. This increase can be determined only by experience. On some makes of plates the density will increase as much as .2 when drying.

Etching often will produce a yellow or brown tint on the mask. This tint may be ignored unless it is quite strong. It occurs when the mask has been etched quite a bit. A strongly tinted mask may be used if, when making the separations, slight variations in the usual exposure times are made. The addition of 10 to 20 grains of thiourea added to each quart of ferricyanide-hypo type of etch will prevent the stain. A white cyanide etch may also be used to prevent a stain.

#### Making the Separations

The unmasked separations can be made while the masks are drying. For these it is necessary to have a compensating glass in the camera to take the place of a mask. The compensating glass is placed in the plate holder in exactly the same position occupied by the mask when it was exposed. Behind the compensating glass and in contact with it is placed an unexposed plate on which the separation will be made. The compensating glass holds the sensitive plate back to the same position it would occupy if a mask were used.

It is important that the compensating glass be of the same type and thickness as the glass in the mask. It must be free from scratches and bubbles. It can be best obtained by removing the emulsion from a plate of the same type as those on which the masks are made. The compensating glass should be taped in the camera with Scotch tape. This will prevent it from falling out when loading the camera in the dark.

The unmasked separations are exposed and developed in the usual

manner. Generally it will be found best to use an infra-red plate with an 88-A filter for the black. If there are deep blues present in the copy the infra-red plate will many times put more black in these blues than is desirable. When such is the case it can be corrected by giving about 80% of the usual exposure through the 88-A filter, then adding a second exposure through the C<sub>4</sub> filter. This second exposure should be 10% of that given through the 88-A filter.

Some greens do not photograph properly on an infra-red plate. No additional exposure will correct this as it did with the blue, for the infra-red plates are not sensitized to the green portion of the spectrum. When this happens it can be corrected only by the artist or by the use of a conventional panchromatic plate with yellow filter.

There is no way of determining ahead of time just how a green or deep blue will photograph on an infra-red plate. Two greens may appear exactly alike when viewed through the separation filters, but when photographed on an infra-red plate they may be vastly different. It is best to gamble that the infra-red will work best. The few times that it is necessary to make over a black on a panchromatic plate, is more than made up for in time saved in the art department on the rest of the jobs.

To make the masked separations, the compensating glass is removed and a mask is put in its place. The mask should first be cleaned on both sides, on the back with glass cleaner and on the emulsion side with benzol or water free alcohol. It is necessary to register the mask with the image thrown upon it by the lens. If the copy has not been moved since the mask was exposed it should be quite easy to do this. When the mask is in the exact position, tape it fast with Scotch tape so that it cannot move when the camera is loaded.

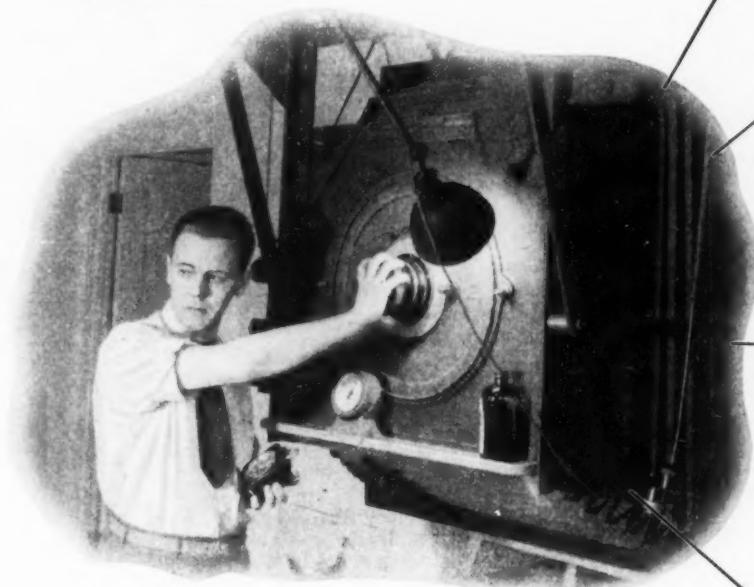
The same type of panchromatic plate should be used for the masked separations as for the unmasked separations if possible. A medium contrast plate designed for use with reflected copy is generally best. It

(Continued on Page 51)

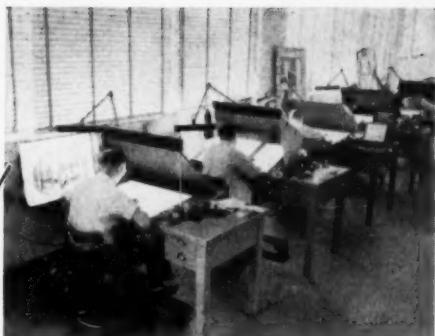
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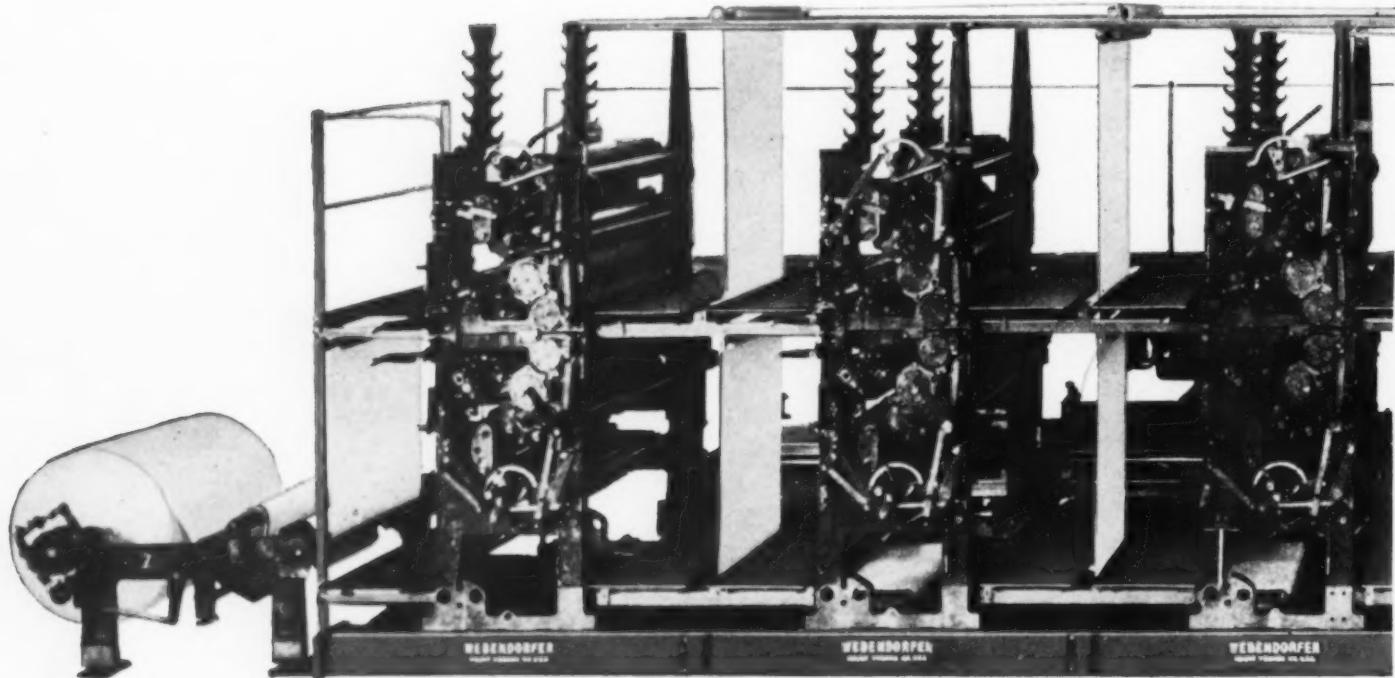
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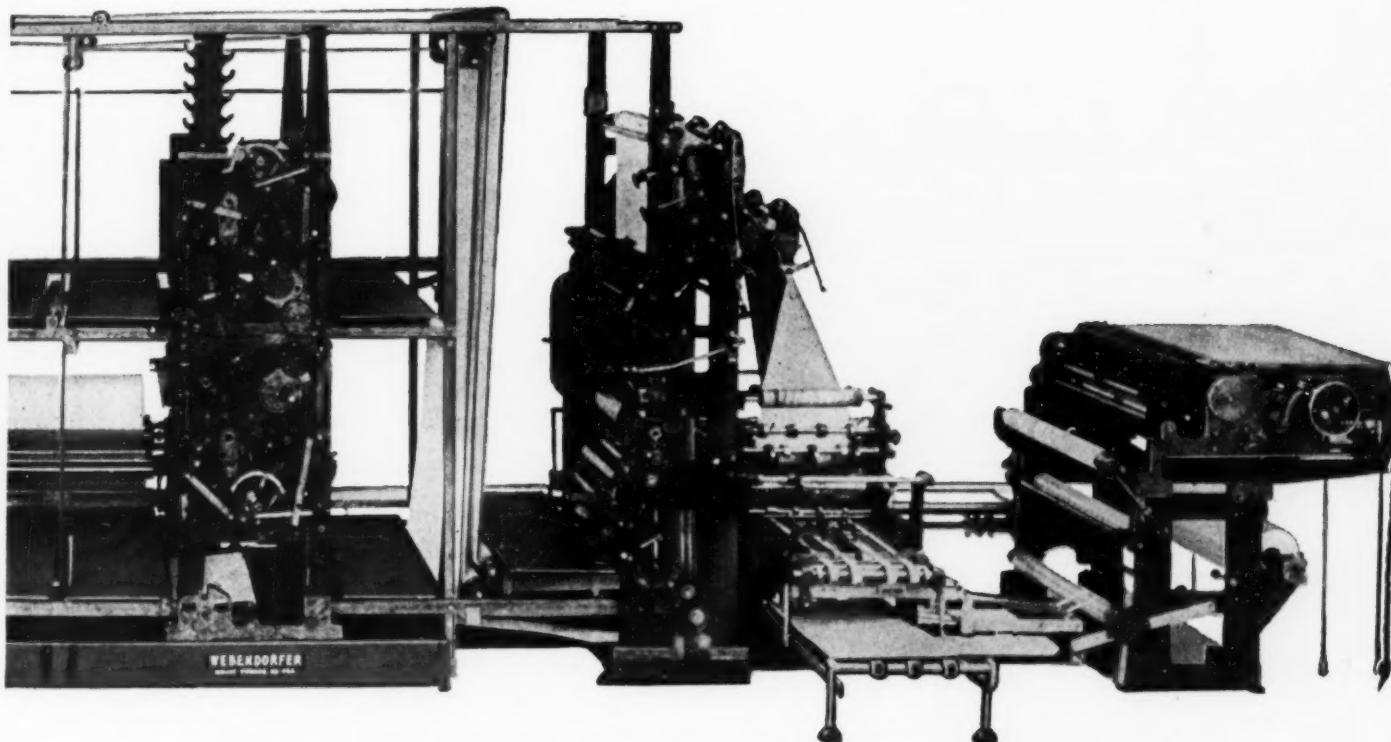
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One 8-page tabloid, 4 colors each side

One 16-page signature, 4 colors each side



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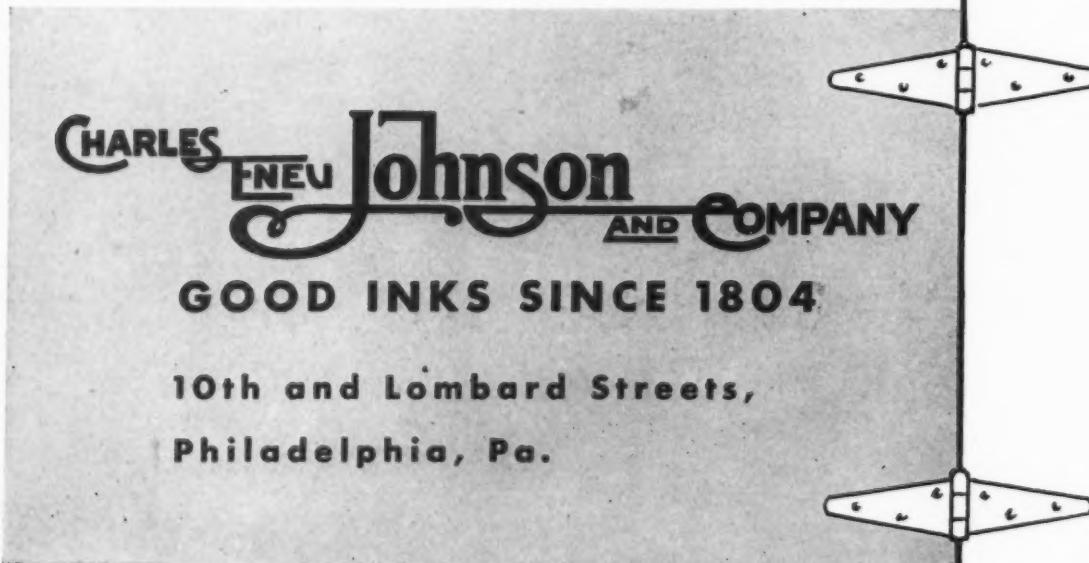
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MODERN LITHOGRAPHY, March, 1948

is impossible to use soft gradation plates of the type made for use with Kodachromes. These plates will not give enough contrast to make up for the flattening effect of the mask. Occasionally when the mask has been made stronger than usual to produce over-correction, even a medium contrast plate cannot be used. In such a case a high contrast panchromatic plate of the process type is required. It should be used only as a last resort since the tonal scale of a process plate is different from that of the medium contrast plates used to make the unmasked separations.

The regular separation filters should be used for the masked negatives. The narrow cutting F, N, and C<sub>4</sub> filters will give slightly better results in most cases than the A, B, and C<sub>5</sub> filters.

Exposure times will be about the same as when no mask is used. On first thought it would seem as if exposures should be increased since the mask holds back so much light. This, however, is not so for two reasons. First, masked separation negatives must be developed about twice as long as unmasked negatives. The extra development makes up for lack of exposure. Second, since exposure largely determines shadow density of any negative and since there is very little light held back by the masks in the shadow areas, a normal exposure given through the mask will give proper density in the shadows.

Development of the masked negatives must be enough to bring their contrast up to that of the unmasked negatives. Development in the usual developers such as DK50 will require six to eight minutes for the magenta or cyan separations. The yellow separation negative, if masked, presents a problem. It should be developed with 50% more time than the others, or nine to twelve minutes, but it is found that after eight minutes in DK50 or the usual carbonate developers, contrast will not increase to any extent and fog troubles will start. Therefore a high contrast caustic developer must be used. A development of two minutes in full strength D<sub>8</sub> is suggested.

It is quite likely that each separation negative will be handled differently from the others. For example: The black may be on an infra-red plate. The cyan is made without masking. The yellow and magenta are masked but the magenta is developed in a carbonate developer and the yellow in a caustic developer. With each plate handled differently, it requires a very lucky photographer to produce all four plates in exact color balance. It is therefore best to make all negatives somewhat more dense than required and then etch them back afterward. To determine the proper density, choose the whitest spot on the copy. Often this is the margin or the white color patch or the white step of the gray scale. This spot will be the darkest spot on the negatives and should have a density, after etching, of about 1.6 if positives for dot etching are to be made. The most open section on the negatives should have a density between .2 and .3. Some photographers may prefer to use somewhat higher densities than these.

For most purposes Farmer's reducer is best for etching. If the negative is too contrasty a persulfate reducer may be used. This will reduce the dark sections of the negative without materially affecting the light sections. However, great care must be taken with a persulfate reducer. It works very slowly at first then suddenly begins to etch rapidly. If the photographer isn't making frequent inspections of the negative it will be quickly ruined when the fast etching action starts. If the highlight density is correct but the shadow density is above .3 but not over .5 the negative can still be used but, when the positives are made, it will be necessary to give a longer exposure through the highlight stop.

#### Masking 35mm Kodachromes

Lithographers occasionally get 35mm Kodachromes to reproduce. Generally they are taken by an amateur who knows little about the requirements of photographs for reproduction. In any event they are a headache. Color saturation of the small Kodachromes is seldom equal

to that of the larger ones and it is therefore a big help if they can be masked. But they are too small to mask satisfactorily by contact methods usually used. The slightest error in registering a contact mask on a 35mm Kodachrome shows decidedly when the Kodachrome is enlarged. As a result the average photographer usually shoots straight separation negatives without masking and hopes for the best. They can, however, be easily masked by this new method.

The camera is set up and focused in exactly the same way as with reflected copy except, of course, the light must be transmitted through the 35mm transparencies. The masks are made in exactly the same manner as for reflected copy except for the following:

Plates used for the mask must be of the soft gradation type in order to record properly the entire range of the transparencies. A medium contrast plate, when developed to the low densities needed for a mask, will lack shadow detail.

The developer used for developing the mask for reflected copy will not work on some of the soft gradation emulsions when they are exposed from the back. These emulsions are often quite thick and opaque. An exposure coming through the back of the plate will not penetrate through to the surface, so few of the grains on the surface will be exposed. A diluted developer, such as those used for developing masks for reflected copy, will develop only on or near the surface and will not penetrate down through the emulsion to the base where the exposed grains are. It is therefore necessary to use a developer which has a high pH value in order to have it penetrate, but such a developer would normally be far too contrasty for our purpose. To overcome this we may use a slow working developing agent. This will allow us to develop long enough to get penetration of the emulsion without overdeveloping. A glycine formula for this purpose is the following:

#### GLYCIN MASK DEVELOPER

Sodium Sulfite	1/4 oz., 65 grains
Glycin	1/4 oz., 65 grains
Sodium Carbonate	3/4 oz., 50 grains
Water to make	one gallon

Exposure of the mask may vary considerably depending on the shadow density of the transparencies, but there should be enough exposure to give detail in the shadows. The shadow density of the mask should be about .3 and the density range (difference between highest and lowest densities) should be equal to not more than 40% of the density range of the Kodachrome.

Separations made through these masks will require more exposure than those made without masks. This is true with Kodachrome separations and not with reflected copy because Kodachrome masks are more dense giving a greater degree of correction. Thirty to fifty per cent exposure increase will be required.

#### Use of Film for Masks

When the separations are small in size film can be used to advantage for making the masks instead of glass plates. It is thin enough so that it is not necessary to shoot through the back. This, of course, makes it unnecessary to clean off the backing. If the copy has been removed from the copy board, then replaced, it is very hard to register a glass mask. A film mask, however, may be turned to any angle and is easily registered.

The only disadvantage of film is that it will shrink. Shrinkage may be reduced by using a non-hardening fixing bath. Also care must be taken to have the mask thoroughly dry. If a glass mask is dry to the touch it may be used, but with film it may be necessary to dry the mask several hours after it feels dry before it comes back to its proper size. The choice of film also has a lot to do with shrinkage. Some makes of film will shrink two or three times as much as others. An 8" x 10" size is about the largest that can be masked with film under ideal conditions. An unsharp mask is necessary and will allow for some shrinkage.

In using film, a compensating glass is placed in front of the ground glass

when focusing just as when plates are used, but the thickness of this glass is not important. It is taped in and remains in the camera for all exposures of masks and separations. The sensitive film is taped on this clear glass with thin Scotch tape and another piece of glass is placed behind it to hold the film flat. It is then exposed, developed, etched to the proper density, and dried, and then taped again to the glass in the camera in register with the image. The separations are then made in the same manner as with glass masks.

The thickness of the film mask will push the separation plate a few thousandths of an inch further away from the lens than the separations made without a mask. However, with the long focal length of the average process lens, this is not enough to put the separations out of register.

#### Summary

This technique of masking is just one more step along the road that leads to our final objective—perfect color reproduction by photomechanical means. It will be many years before the objective is reached. Each step nearer perfection means not only that money can be saved, but most important, that a better job, truer to the original, can be produced. As better, less expensive methods are developed, the demand for color lithography will increase.

It is hoped that this article has given enough of the details of the procedure so that any competent color photographer may successfully adapt the method to his color working using his favorite plates and developers. Any comment or questions about the process will be welcomed by the author.★★

## New Process Offers

# Color Proofs from Positives

in 45 minutes

**T**HE Potter - Cushing - Pitman proving process\* was developed to meet the demand for quick, inexpensive proofs to be used primarily for the guidance of the art department in retouching positives. The process can be carried out with the equipment normally found in any camera department capable of making color separation negatives, and only normal skills are required for its successful operation.

The proofs are made from screened positives, the first step being to make contact negatives on stripping film. Negatives are exposed slightly longer than normal and are developed fully so that development is complete through to the back of the film. After developing, the negatives are given a

quick dip in a short stop bath and may then be fixed in a non-hardening fixing bath. If the non-hardening fixing bath is not readily available, the fixing operation may be deferred until after the negative has been reversed. The reversal is accomplished by immersing the developed negative in a special bath. This bath has the interesting property of dissolving not only the developed silver image but also the gelatin which is in contact with the silver. As a result, when the reversing process is completed, the developed image has been removed completely and there remains only a positive image consisting of gelatin dots and lines.

After rinsing, the reversed negative is now fixed, if this operation had not previously been done. The positive is

\* A process of the Harold M. Pitman Co.

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A MODEL FOR LITHO INKS OF THE FUTURE

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CRESCENT INK & COLOR CO.

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the Pressman Likes...  
And Why Not?*

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now ready for dyeing, which is done by immersing in a suitable dye bath. These dye baths can be adjusted so that the image will approximate intensity and value of color which will be obtained during the final press run.

After dyeing, the positives are stripped in register in the usual order of printing. The dyed positives may be stripped on any suitable white surface although a piece of fixed-out photographic paper is usually used.

It is customary to develop all of the exposed strip film negatives together and to perform the reversal operation on all the negatives simultaneously. This has the effect of saving time and also permits very close register even on large subjects. The entire operation requires from 30 to 45 minutes depending upon the skill of the operator and the size of the proofs to be made.

Standard colors are available in yellow, red, blue and black, and tints such as light blue, buff and pink can be obtained by diluting and blending the primary dyes.★

#### AIGA Sets Up Workshop

The American Institute of Graphic Arts has announced the establishment of a workshop in design, typesetting and printing, as part of an expansion program. The training courses will run two years, three semesters each year. Classes are to be held Tuesday evenings at the New York School of Printing, 461 Eighth Ave., New York. Information is available from the AIGA, 115 East 40 St., New York 16, N.Y.

#### Prof. Reed Speaks

Prof. Robert Reed, research consultant, Lithographic Technical Foundation, was the speaker at the March 3 meeting of the Printing Ink Production Club in New York. His subject was "The Influence of Moisture on Printing." The meeting was held at the Southern Grill.

#### Briton Visits in U. S.

F. J. Tritton, Bristol, England, president of the Royal Photographic Society, was visiting various cities in the U. S. during February.

## Even 5 Page Letters *FLY* for 5¢



...on regular weight\*  
business stationery



Air mail does not have to be "light weight" mail. 5¢ flies five 20 pound 8½" x 11" pages in matching No. 10 envelopes. The same nickel buys bargains in mail-speed for business stationery of other weights, as follows:

and maybe Printers too!

What? Regular 20 pound letterheads for air mail? . . . 5 pages fly for 5¢? . . . air mail doesn't have to be "light weight" mail? Right! . . . and surprising news, apparently, to letterhead buyers — for we haven't published an ad so productive of favorable national comment for a long time.

Envelopes to match? Of course Equally startling, 5¢ flies five 20 pound 8½" x 11" pages in matching No. 10 envelopes. The same nickel buys bargains in mail-speed for business stationery of other weights, as follows:

24 pound — 4 pages  
16 pound — 6 pages  
13 pound — 8 pages

For Your Customers — every letter more beautiful, easy-to-read, impressive.

For You — less inventory, an easier job to handle, more profit.

Air Mail Folder packed with helpful air mail facts for your customers. Ask for it from distributor of fine paper "by Fox River" or write us direct on your letterhead.

FOX RIVER PAPER CORPORATION  
406C S. Appleton St. Appleton, Wis.

OUR WATERMARK — is your quality guarantee. Look through the paper . . . see all three!

1 COTTON 100-75  
FIBRE 2 30 or 25%  
COTTON 3 MADE  
FIBRE "by  
Fox River"

Cotton Fibre Bond, Ledger, Onion Skin  
"The more Cotton Fibre the Finer the Paper"

and in the in each was needs. A other in the . . . to shake will be set Kaspan . . . obsession for absolute over 2,600,000 circulation.

FREE TO LITHOGRAPHERS . . . "Light Up Your Letterhead", a study illustrating a new technique in letterhead design; 20 modern lithographed letterheads by foremost American artists . . . edited by Dale Nichols. On your letterhead, write Fox River for free copy. Offer limited to U. S. and Canada.

## The Paper Ad that surprised the Public



and maybe Printers too!

What? Regular 20 pound letterheads for air mail? . . . 5 pages fly for 5¢? . . . air mail doesn't have to be "light weight" mail? Right! . . . and surprising news, apparently, to letterhead buyers — for we haven't published an ad so productive of favorable national comment for a long time.

Envelopes to match? Of course Equally startling, 5¢ flies five 20 pound 8½" x 11" pages in matching No. 10 envelopes. The same nickel buys bargains in mail-speed for business stationery of other weights, as follows:

24 pound — 4 pages  
16 pound — 6 pages  
13 pound — 8 pages

For Your Customers — every letter more beautiful, easy-to-read, impressive.

For You — less inventory, an easier job to handle, more profit.

Air Mail Folder packed with helpful air mail facts for your customers. Ask for it from distributor of fine paper "by Fox River" or write us direct on your letterhead.

FOX RIVER PAPER CORPORATION  
406C S. Appleton St. Appleton, Wis.

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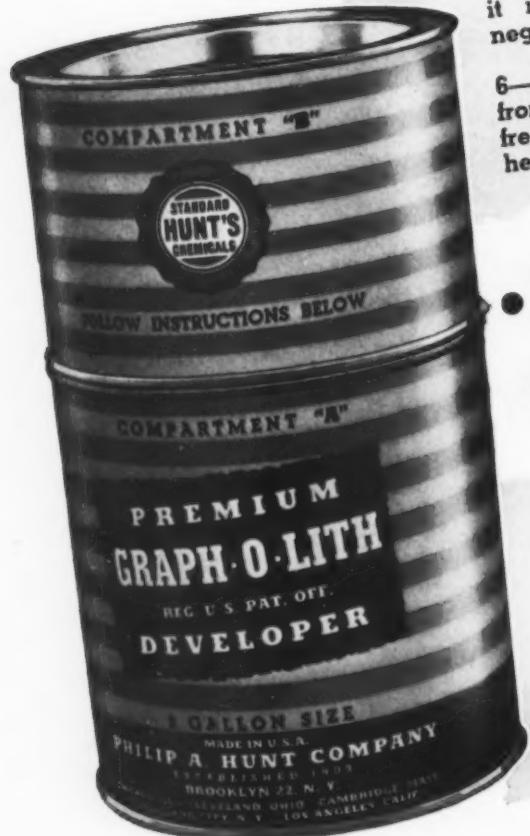
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Actual nation-wide tests, made under varying  
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DEVELOPER is better! Try it, and you'll agree that  
it improves the reproduction qualities of your  
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Available in cartons of 12—2 gallon size cans,  
6—5 gallon cans, and 50 gallon size drums. Order  
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freshness assured. HUNT'S Technical Service can  
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**FOR EASIER OPENING!**

Improved can features a side-  
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lon size can saves mixing time and  
speeds-up operations. New can de-  
sign printed in special inks for easier  
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# PREVENTION OF OFFSETTING

A review of methods of racking, slip-sheeting, paraffin sprays, liquid sprays and dry sprays

*By Herbert Cole*

President, Craig Corporation  
New York, N.Y.

**E**VER since man invented printing—a process involving the application of a wet, viscous substance, impregnated with pigment, onto one sheet after another—the problem of offset\* has affected the production of printed matter.

Early prints indicate that every day was "wash day" as sheets were shown hanging around the plant in various stages of drying. Another way of drying was to "lay" out the printed sheets separately, but this method required and consumed large areas of space. Racking, (another method of drying still in use) a boon to the lumber industry but a headache to the printer, apparently evolved from the need to conserve space, and was used until someone thought up the simple expedient of placing a sheet of paper between reproductions. These pieces of paper became known as slip-sheets, which could be, and were, used again and again.

This solved the problem of piling but did not prevent "sticking"—another plague that besieged the printer. Many a pile of otherwise beautifully printed matter became a solid mass of bonded stock—the printer becoming "stuck" with the entire loss. The manual dexterity of the slip-sheet operator governed the number of printed pieces produced and gives an idea of the speed of production. In that era, when all presses were fed by hand, press speeds were but a fraction of what they are today and

so slip-sheeting could be utilized as a means of helping to solve the offset problem. But with the increase in the speed of presses, automatic feeding, extension pile deliveries, and in many cases close working quarters surrounding the delivery end of the modern-day press, slip-sheeting became impractical and now is almost obsolete. Also, years ago, in an endeavor to prevent offset it was common practice to sacrifice color when a heavy form or multi-color work was being printed, with the result that the finished job was flat looking and usually found unsatisfactory by the customer.

As manufacturers stepped up the speed of printing presses, new formulas for printing inks as well as new ideas in paper stock appeared. Inks which dry instantaneously came into being, but, unfortunately for the average printer, these inks require special equipment, involving heavy capital expenditures. In addition, these inks are restricted to work that passes through the press only once and are limited in use. But with this progress in ink and paper appeared another vexation—"picking"—as smooth finish or "slick" coatings for halftone work came along. It was not unusual, after printing a large solid area on a coated sheet that looked beautiful while wet, to find it had developed a case of "white measles" due to "picking" while in the pile drying. So, until such time as modern research develops inks for use on prevailing letterpress and lithographic equipment that set instantaneously, offset

and the troubles resulting therefrom, particularly "sticking" and "picking," will continue to harass the printer.

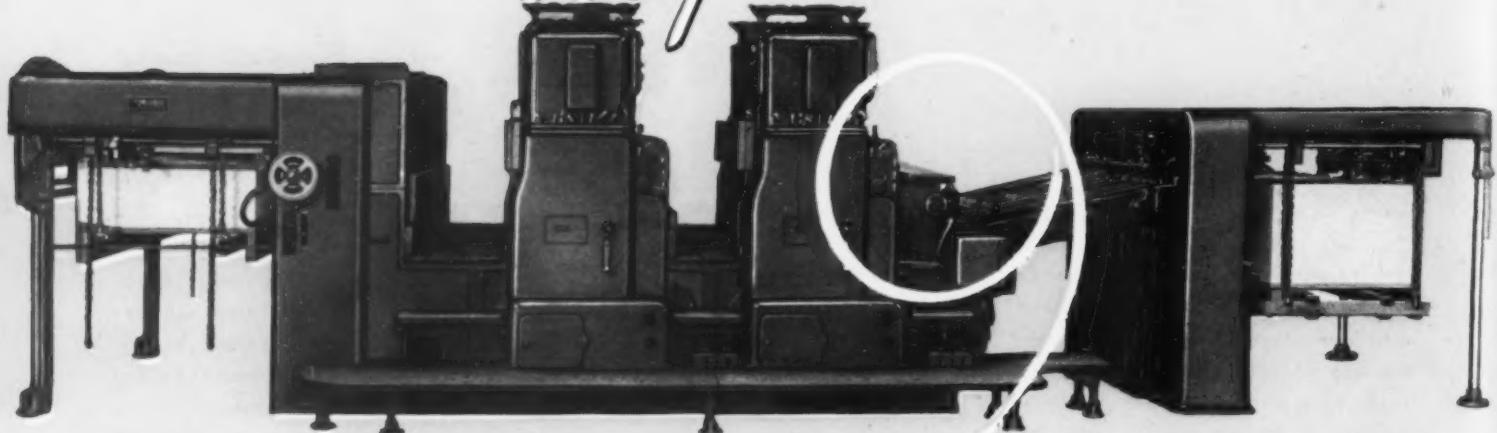
Static electricity created another offset problem. As everyone knows, static electricity causes sheets to cling together as though they were glued, and work that under ordinary conditions would not offset, did that very thing because of these electrical charges. Fortunately, this condition rarely occurs today thanks to the use of an automatic gas sheet heater or neutralizer on the press, which removes the static electricity and permits the sheets to deliver easily and jog freely.

There are many variables concerned with press work over which the pressman has no control, and any of these, if not attuned to the others, may cause offset; improper make-ready, too much impression or ink, improper trapping, incompatibility of ink to the paper stock. If, when all factors entering into proper press adjustment and make-ready have been taken care of with the utmost precision, there is still evidence of offset usually it will be found to be due to the application of more ink than the paper can absorb readily. The harder the surface of the paper the greater the possibility of offset. This condition is particularly true where overlapping colors are printed, as the absorbent properties of the sheet practically have been exhausted by the application of the first impression. Also, because the ink has not sufficiently set, the weight of following sheets will cause them to stick to

\* The term 'offset or offsetting' relates to the transfer or smudging of the printed surface of one sheet to the back of the next sheet delivering thereon, and is not to be construed as a reference to the lithographic process.

The basic Miehle improvement  
that paved the way to . . .

*Higher Production*



... NEW MIEHLE OFFSET PRESSES

The schematic diagram at the left illustrates the basic improvement that paved the way to the high production of the new Miehle Offset Presses. *Each sheet is registered while still partially covered by the preceding sheet as the latter moves off the feed board.*

**BUILT IN  
TWO SIZES  
One to Four Colors**

Miehle 61		Miehle 76
6500	Speed at Register	6000
42" x 58"	Maximum Sheet Size	52" x 76"

This revolutionary extension of the stream feeding principle provides a substantial increase in the time available to register the sheet *while at rest*—yet the sheets follow one another into the press more closely, thereby making possible a smaller gap and consequently smaller cylinders.

The results are exceptionally high running speeds without loss of precision register, lower surface speed, conveniently low operating height and many other advantages.

All features are described in detail in the booklet on the new Miehle High Production Offset Presses. Write for a copy—or ask your Miehle Representative for full information.

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gether, which in turn creates offsetting.

With the use of gloss inks and synthetic varnishes, possessing more tack than the conventional linseed oil varnish, danger of offsetting also is increased. In short, unless a surface set is obtained immediately the weight of the sheets in the pile will exert enough pressure on the unset sheet to cause sticking, picking, and offsetting. This trouble will be multiplied when heavy paper or board is printed, and this is particularly true of any paper stock that lacks porosity.

The problem of offsetting is more noticeable and prevalent in the letterpress plant than in the lithographic plant because a heavier film of ink is applied in letterpress printing. However, the lithographer, operating his presses at considerably higher speeds, also has to contend with this problem, particularly when gloss inks, heavy forms and multi-color work are being lithographed on coated and hard finished papers.

It does not necessarily follow, of course, that every job printed or lithographed will offset. On the contrary innumerable jobs on varied stocks are run successfully without showing the slightest trace of offset. The average run of work on papers that have good absorption or porosity, made up of light forms and reading matter, some halftone, and not too heavy solids, should and can be run by either letterpress printer or lithographer without any difficulty whatsoever.

With the increase in press speeds, new ink formulas and new paper stocks, with the increasing use of color in printing and lithographing necessitating multi-impressions as well as frequent use of reverse plates and heavy solids, more and more it became necessary to develop methods that would completely prevent offsetting. So, with the need to get something that would cover large areas with a protective film or act as a barrier between two printed sheets of paper, two new methods of preventing offset made their appearance. One was the paraffin or wax spray; the other the liquid non-offset spray. These meth-

ods are still being used today with modifications.

The paraffin or wax spray can be used only on work that passes once through the press, or may be used on the last color of a multi-color job, because inks have no affinity for paraffin and consequently will not lay on a paraffin-sprayed surface. Using paraffin also creates other difficulties. The entire press sometimes becomes coated with the wax and deposits of paraffin on the floor make footing hazardous. Also, there is the added danger from fire. In order to keep the wax in a melted condition it is heated by electric heating coils, but if it becomes overheated or reaches a flash point it will ignite and burn. Paraffin produces a rough, waxy surface.

The liquid non-offset spray is in far greater use than the paraffin spray, the ratio being 400 or 500 to 1. Consisting of approximately 10 to 12% dry powder and 88 to 90% liquids, this method of offset prevention is sprayed from an elevation considerably above the sheet at the delivery end of the press. The solids in this "mix" usually consist of powdered starches or gums, while the liquids may be water, alcohol, and, at times some sort of preservative. The equipment utilized in this method of preventing offset is an adaptation of the conventional paint spray gun. The liquid acts as a vehicle to carry the powder upon which the desired result depends. This mix is sprayed at a pressure varying from 20 to 35 lbs. The high pressure is necessary to vaporize the liquid carrier and cause it to evaporate so that nothing but the powdered solids are deposited on the printed sheet.

To alleviate the "fog," ventilating and exhaust systems have been installed, but these tend to draw the spray away from the printed sheet on which it is supposed to be deposited, so, it is necessary to spray more mix than would be the case if no ventilating or exhaust system were in operation.

When wet sprays are used in multi-color printing it is difficult at times to super-impose one color upon an-

other, as the spray mix has no affinity or compatibility with ink.

Wet sprays help to prevent offset by the dry powder or solids used in the spray mix, the liquid serving no purpose in the final result. Many attempts have been made to produce a successful dry powder spray within the past fifty years or so, all of which have met with failure for one reason or another, either due to inability to control the volume of powder deposited, individual separation of powder particles, uneven distribution, failure of mechanical means for continuous operation, humidity, moisture fouling the powders, use of improper dry powder, etc.

It became apparent that, in order to accomplish the desired result, absolutely dry individual particles of powder would have to be applied to the sheet, at low pressure. The way to get this powder onto the sheet was to have it applied as close to the sheet as the delivery of the press would permit. The powder would have to be of high specific gravity so as to precipitate quickly and not float throughout the plant. Also, in order to apply absolutely dry powder, thoroughly dry air would have to be the separating and motivating medium.

The basic principle of this recently perfected method of offset prevention is founded on the application of completely dry powder, at very low pressure, evenly upon the entire surface of the printed sheet. This powder then will act as a barrier or air space and so prevent the next printed sheet from coming into contact with the flat surface of the previously printed sheet. This barrier creates greater air space between the sheets which promotes faster oxidation of the ink. Actually a very thin film of powder-laden air is applied to the entire surface of the printed sheet which hastens drying.

Special powders with very spare but thorough coverage had to be formulated of such materials as are compatible with printing and lithographing inks which, when applied to the surface of the sheet serve the

(Continued on Page 103)

# How A Dam That "Defied The Devil"



*Inspired the  
name for...*

*Weston's*  
**DEFIANCE BOND**  
100% COTTON FIBRE

## THE WESTON NAME WORKS FOR YOU

Build more volume in the profitable cotton fibre grades by featuring the complete line of Weston Bond Papers. Each bears the familiar Weston name — famous for highest quality fine papers.

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Extra No. 1, 100% Cotton Fibre  
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100% Cotton Fibre  
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75% Cotton Fibre  
**WESTON'S WINCHESTER BOND**  
50% Cotton Fibre  
**WESTON'S BLACKSTONE BOND**  
25% Cotton Fibre  
**WESTON'S BLACKSTONE OPAQUE**  
25% Cotton Fibre

"Defiance" is an illustrious name in the history of American papermaking. Applied more than a century ago to a dam beside the original Weston paper mill — built to defy not only rampaging spring freshets but "The Devil himself" — it later was used to describe the incomparable quality of Weston's DEFIANCE BOND.

Today, after more than forty years of popular acceptance, this superb 100% cotton fibre bond is recognized more than ever as the standard for quality letterheads, important documents and other high grade bond paper uses. Surpassed only by Extra No. 1 WESTON'S BOND, it leads a complete line of widely known and used Weston cotton fibre bond papers.

**BYRON WESTON COMPANY**  
DALTON, MASSACHUSETTS, U. S. A.



THE ITU fight against the Labor-Management Act continues as more work stoppages come into the news week by week. One effect of the situation is widespread use of typewriter-like type reproduced by photo-engraving or offset. Also photo-type, cellophane hand-set type and other substitutes are in evidence. All of these methods are gaining acceptance by advertisers, editors and the public, and offset is the logical reproduction method.

ml

A folder entitled "Glad to See You," which has been used by Nekoosa-Edwards Paper Co., for a couple of years to greet visitors to its mill and offices at Port Edwards, Wis., has been so successful that a bigger and better folder has now replaced it. Entitled "Welcome to Nekoosa-Edwards," it is a 4 x 5 1/2" lithographed folder, in two colors. Copy and illustrations give a nut-shell glimpse of the firm. Names of company officials are given to assist visitors in seeing the proper person.

ml

N. J. ("Joe") Leigh, came in for a couple of pages of publicity in which lithography had a free ride in the January issue of Advertising & Selling. Mr. Leigh, who at 45 is chairman of the board of Einson-Freeman, display lithographers of Long Island City, N. Y., took his first job at the age of 14 with an advertising agency. He has been an idea dynamo ever since and still spends "18 to 20 hours a day in pursuit of the elusive sales idea." When he has time he enjoys sailing his 45 foot auxiliary schooner on Long Island Sound near his home at King's Point, L. I.

ml

Gerald Greenbaum, Consolidated Lithographing Co., Brooklyn, is a numismatist of considerable calibre, we read in *Advertising Age*. But

most lithographers are engaged in collecting coins or folding money. Drop in some time and we'll talk over old dimes.

ml

*The use of magnesium for photo-engraving plates seems to be catching on, and its lightness, especially in replacing newspaper stereos, is a big advantage. Maybe they'll come up with a magnesium litho plate. Dow Chemical Co. has an eye on the litho field but has nothing to report as yet.*

ml

John F. Karle, Stecher-Traung Lithographing Corp., was elected president of the Sales Executives Club of Rochester recently.

ml

An unusual report was contained in the *Columbus* (Ohio) *Dispatch* recently when M. C. Byrum head of the Byrum Lithographing Co., that city, announced that his firm had added several International Business Machines electric typewriters for composition work. The Byrum firm sent out an announcement typed on one of the new machines, and the newspaper reproduced the announcement which sampled the type as well as announcing the method. The machines set type faster and at a lower cost than metal typesetting, Mr. Byrum asserted.

ml

Charles T. Williams, Federal Litho Co., Washington, D. C., has as a hobby a greenhouse where he raises plants of many kinds. On February 4 the greenhouse suffered extensive damage by fire.

ml

George Swart of Swart-Reichel, New York Trade shop, has been laid up with a broken leg for some weeks, but made his first appearance at the Litho Club, February 24, since the accident.

ml

Reinhold - Gould introduced a

"Guess Who" game to visitors at its suite at the paper convention in New York in February. The paper house had recordings of the voices of prominent paper men, and visitors were invited to compete, by marking names on a scorecard, corresponding to the voices on the records. Introductions were by Milo Boulton, moderator of the radio show "We, the People."

ml

*The Schutter Candy Co., St. Louis, has discovered a way not only to advertise their candy bar, but to keep that advertising before their best market for a long time.*

*More than a year ago they designed a bookmark for children with suitable interesting information on it, plus a space for the sales message. The top of the book mark provides a place for the name of the student and his school. It is designed so it will not fall out of the book. Color is a big feature of the design. The bookmark is produced offset and the design and color are changed frequently. Von Hoffmann Press, St. Louis, does the job.*

ml

Kenneth Gausch, linotype operator and machinist with Superior Typesetting Co., in St. Louis for the past 15 years is also the inventor of a patented system of night lighting for airports and president of the newly organized Aviation Equipment Corp. of St. Louis, which he founded.

Gausch, an expert linotype operator doesn't like airplane rides, but he does like mechanics and in his spare time he experimented with a system of lights he believed would be valuable for night landing. He finally came up with a system of neon lights which require no aircraft instruments for interpretation, and which he says provide a safety system to guide planes over obstructions to safe ground contact more precisely than any other system.

He showed this system to the boss, Oscar Hoffman, President of the Superior Typesetting Co., and owner of a plane which he uses to make out-of-town business calls, and the Aviation Equipment Corp., was organized with Gausch as president, Oscar Hoffman as Secretary and young Earl Hoffman, also a flyer, as vice president.

First installation was made last June at Sylvan Beach Airport in St. Louis county where the system is still in operation. In November the lights were installed at Parks Airport in Illinois near St. Louis where the Hoffmans park their plane.

Gausch still continues his job as linotype operator for Superior and prefers to stay on the ground and let his company turn out the new lights so that air-minded people can make safe landings. ★★



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# ABOUT THE TRADE

## Week Not Shortened in N. Y.: Wage Rise Agreed Upon

THE work week remains at 36½ hours in New York throughout 1948 under the terms of a new contract agreed upon during February by the Metropolitan Lithographers Assn. and the Amalgamated Lithographers of America. Provisions of the new contract grant a wage rise of \$5 per week to finishing department help, \$6 to others making up to \$55, and \$8 for those making over \$55. Union demands as originally announced included a 35 hour week and a \$15 pay increase across the board.

Other provisions in the agreement include: double time after three and

one-half hours; sickness, accident insurance, etc., \$1.04 per week per employee; and three days' lay-off notice for employees of over 30 days, one day's notice for those employed less than 30 days.

A provision was also included which empowers the union to terminate the contract if an employer requests employees to do work received from or destined for any other employer with whom the ALA has a dispute (providing the first employer has been so advised in writing by the union.)

The contract was signed March 3.

## NAPL Quiz Day Planned for Milwaukee on May 8

THE third of a series of Quiz Days sponsored by the National Assn. of Photo-Lithographers, and co-sponsored by local Litho Clubs, is to be held May 8 at the Schroeder Hotel, Milwaukee. An all-day educational technical question and answer session will be held and shop personnel from Milwaukee, Racine, and

Chicago, and other nearby places have been invited. The Milwaukee Litho Club is cooperating in promoting the session.

The second of these sessions was scheduled for Boston, March 13, co-sponsored by the Boston Litho Club. The first was held in Philadelphia in January and over 200 attended.

## Firms Declare Open Shop

Three Washington, D. C. lithographing companies declared open shops in February following a strike called February 2 by Local 13, Amalgamated Lithographers of America, which the firms claimed was a breach of contract. The firms are Guthrie Lithograph Co., Sauls Lithograph Co., and Webb & Bocorselski, Inc.

The employers and the union had a contract due to expire December 1, 1948, with a reopening clause on wages and hours for December 1, 1947. It provided that in the absence

of written notice by either party of a reopening that the terms would continue to the end of the contract period, and contained a no-strike, no-lockout clause. The firms claimed that the contract was not reopened in accordance with its terms.

An offer of ten percent increase on the basic wage scale was made by the companies and refused by the union except with a reduction of hours from the present 40. Agreement was not reached in several meetings.

John A. Bresnahan, attorney for

the Graphic Arts Assn. of Washington, represented the employers.

Malcolm J. Lightfoot, union president, claimed that the firms were dealing in technicalities and that the strike was called in accordance with the Taft-Hartley Law. He reported that nine other lithographing firms in the city had previously agreed to a ten percent wage increase and a work week reduced to 37½ hours effective March 15, and 36¼ on September 1, 1948.

## Rossotti To Get Big 4-Color

Rossotti Lithographing Co., North Bergen, N. J., expects delivery in approximately two months of a Miehle four-color offset press, Alfred F. Rossotti of the firm said during February. The press is a 76" size, the largest that is made, and will almost double the production capacity of the plant, Mr. Rossotti said.

This is part of the firm's expansion program which began last year and which included the building of an addition on the plant. Moving into the new addition is still going on.

The new press will be used in the production of labels and packages.

## U. S. Public Printer Resigns

Augustus E. Giegengack, Public Printer of the United States resigned March 9, and the resignation was accepted by President Truman, effective March 15. Among the reasons for the action Mr. Giegengack listed "family demands that I increase the salary fixed by Congress" 20 years ago. He has been head of the huge Government Printing Office for 13½ years. The salary is \$10,000 a year.

It was indicated that John J. Deviny, deputy public printer since 1941, would be nominated to the post by the President.



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## LNA Develops Convention Plans for White Sulphur

THIS year's LNA convention will be devoted to industry problems and will be conducted largely on a discussion or forum basis, with members of the lithographic industry taking a much more active part in the program than in any of LNA's recent conventions, according to W. Floyd Maxwell, executive director of the Lithographers National Assn. The 1948 convention is to be held at The Greenbrier, White Sulphur Springs, W. Va., July 21 to 24. As usual, non-members of the association are cordially invited to attend, Mr. Maxwell said. Program details are not

yet available; however, this year's convention program will be built around specific current lithographic industry problems with less time devoted to more general subjects by speakers from outside the lithographic industry. It is believed that greater emphasis on the immediate problems of the lithographic industry will be of greater interest and benefit to both members and guests, LNA said.

Since its release by the U. S. Government, The Greenbrier has been completely redecorated and remodeled for its reopening in April.

## Metal Decorators Plan Three Day April Meeting

THE semi-annual meeting of the National Metal Decorators Assn. will be a three day affair, April 28, 29, and 30, with tours through a large metal decorating and fabricating plant and a steel mill as features. The convention headquarters will be the Sheraton Belvedere Hotel, Baltimore.

Registration will begin the morning of the first day, and the program that day will be devoted to association business and industry problems. The second day will consist of a tour through the plant of Crown Cork &

Seal Co. where caps and seals of every type are lithographed and fabricated. The third day will be taken up with a tour through the Bethlehem Steel mill.

The committee in charge of arrangements at Baltimore is composed of Winslow H. Parker, Parker Metal Decorating Co., who is president of the association; Edwin Steinwedel, is in charge of lithographing department at Crown Cork & Seal Co.; and George A. Frank, head of the Sheet Metal Coating & Lithographing Co.

## Plans Advance for 1948 Books by Offset Exhibit

THE 1948 Books by Offset Lithography exhibition, scheduled to open in Chicago and New York in May, will have a complete exhibit of the production of a book by the process. Clarence W. Dickinson, R. Hoe & Co., New York, president of the book organization, said that a current book, probably one of the prize winners will be taken apart "page by page, plate by plate, drawing by drawing, negative by negative and galley by galley. Every part of the book will be shown."

"Production of fine books by the lithographic process is increasing in leaps and bounds," Mr. Dickinson emphasized, "so much so, that we have

every reason to believe that the books entered in the '48 show will top any entry list in recent years."

The appointment of a panel of judges for the selection of the trade and sponsored books in the 1948 exhibit has been announced by A. Albert Freeman, executive director. They will include Stanley Thompson of Rinehart & Co., New York; Robert Bezucha of Western Printing and Lithographing Co., Racine, Wisc.; O. Alfred Dickman of the *N. Y. Herald-Tribune*; Oscar Ogg of the Book-of-the-Month Club and Larry June of June & Osborn, Inc., New York.

The judges for the textbook division of the exhibit, appointed by

the Chicago Book Clinic, include William Nicoll of Scott, Foresman Co.; Norman Wolfe of The University of Chicago Press and Wayne Adams of Magill-Weinsheimer Co., all of Chicago.

First public showing of the textbooks chosen by this jury for inclusion in the complete 1948 display is to be made May 4 in the galleries of Swigart Paper Co., 723 S. Wells St., following a dinner honoring publishers of the winning volumes. This display is to remain on view at the Swigart galleries for one month and is also to be shown at the convention of the American Book Sellers Association in Chicago's Palmer House, May 18 to 21.

Although March 1st had been designated as the closing date for entries, additional time will be allowed for books in transit. The premiere showings in New York will take place at a time and place to be announced soon.

Requests for information regarding the travelling exhibits should be addressed to Miss Freda Browne, Books by Offset Lithography, Inc., One Madison Avenue, New York 10, or phone MU 6-2575.

## New Era Buys Building

New Era Lithographic Co., Inc., and its affiliate, New Era Letter Co., Inc., during February purchased an eight-story building at 495 Broadway and 66 Mercer Street, New York, and is preparing to move operations into the new location. The building provides additional space for expanded operations for the companies' lithographing and direct mail services. The companies have been located at 47 West St., New York.

## Oxford Paper Shifts Hovey

Hugh J. Chisholm, president of Oxford Paper Co., New York, has announced that Philip L. Hovey, a member of Oxford's sales department and advertising manager, will be transferred from the Sales Department to the Manufacturing Department. Mr. Hovey on March 1 assumed his new duties as an assistant to Mr. Donald Appleton, who is in charge of manufacturing.

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### Papers Study Offset

The Cooperative Publishing Association, Superior, Wis., has started a study to determine the feasibility of offset operations for production of the two tabloid newspapers, *The Cooperative Builder*, and a Finnish language weekly, which it publishes. While nothing definite has been done, Jack K. Heino, manager of the co-op, indicated to *Modern Lithography*, that a web offset press may eventually be installed.

Recently this cooperative installed a Model 1300 Multilith press, taking an 11 x 17 inch sheet for use in producing office and cost record forms and bookkeeping forms sold to cooperatives throughout northern Wisconsin.

T. Merisalo, is foreman of the co-op's printing plant.

### Church Press Plans Offset

The addition of an offset printing department to its present large scale printing operations is planned by the Board of Publication, Methodist Church. An expansion of \$1,200,000 for its operations in Nashville, and an additional \$800,000 for expansion in Dallas and Kansas City, has been announced. This includes additional letterpress and bindery equipment, and expansion of the Parthenon Press Building in Nashville providing more factory and office space.

### Craftsmen Plan Cleveland Meet

The 29th annual convention of the International Assn. of Printing House Craftsmen is planned for August 8, 9, 10 and 11 at Hotel Cleveland, Cleveland. MacD. Sinclair, *Printing Equipment Engineer*, is general chairman of local arrangements. The Craftsmen general offices are at 5195 Cleves-Warsaw Pike, Cincinnati 5, Ohio.

### Changes Name, Expands

The name of Republic Bank Note Co., Pittsburgh, has been changed to Republic Press and an expansion program of a half million dollars is going on, it was announced in February. The expansion program includes equipment in both letterpress and off-

set. The firm is affiliated with Security Banknote Co., Philadelphia.

### Observe 40th Anniversary



H. T. Simpson, (right) president of The Printing Machinery Co., of Cincinnati, reviews with two veteran employees, William Wendelken, mechanic, left, and Elmer F. Noell, superintendent, center, their 38 years' service on the occasion of the company's 40th anniversary dinner party, February 7. Mr. Simpson has been with the company since 1915.

The company started business in an old garage and made two subsequent moves before locating 25 years ago at its present address, 436 Commercial Square. A number of machines for printing and finishing are manufactured by the firm. In 1940 the company introduced the PMC die cutting machine and at the close of World War II the company purchased the manufacturing and selling rights of the Flinker fountain divider. The company's equipment is sold direct and through authorized dealers in the United States and Canada, and through sales offices in New York and Chicago.

The company is headed by Mr. Simpson as president; Lee Augustine, vice president; H. E. Ritchie, secretary, and W. L. Taylor, treasurer. The officers and R. K. LeBlond, Evans F. Stearns, and E. C. Orr, make up the board of directors.

### Joins Chicago School Staff



Albert N. Brown (left) has been added to the staff of the Chicago Lithographic Institute as technical assistant to Wm. O. Morgan, general manager. Mr. Brown comes to the Institute from the Ray School of Photography of which he was director. During the war he was an instructor in color photography in the Army Air Forces' photography school at Denver, Colo. He is a graduate of Schurz High School and Crane Municipal College in Chicago, also of the Ray School of Photography and the Eastman Research School. He attended the Chicago School of Printing and Lithography, prior to its closing, and has worked for the Meyercord Co., and two Chicago trade shops, Stearn-Voight, and Offset Fine Arts.

"Mr. Brown has an excellent knowledge of lithographic processes and the relation of photography to them," said Mr. Morgan, "and will be a valuable asset to the Institute."

### Magazine Is Offset

*The Queen's Work*, an offset magazine for Catholic teen-agers published monthly October through June in St. Louis, recently added color in a modernization program. Nearing its 35th anniversary, the publication has made eight different changes in format since 1914. When the magazine recently modernized its layout and added color, 4,000 subscriptions were added.

Von Hoffman Press, St. Louis, produces the magazine on its two-color Harris offset. Circulation is now 87,000.

### Show Camera in Texas

The new ATF standard precision offset camera was shown January 8-10 in the Texas Hotel, Worth, at the annual meeting of the Southwestern Photo Engravers Association.

T. K. Bransford, manager of the American Type Founders Sales Corp. Dallas office, and Charles G. Manuel, Fort Worth area salesman for the company, were in charge of the ATF exhibit. Kenneth R. Burchard, offset equipment sales manager from ATF's head office in Elizabeth, N. J., was also on hand.

### Joins Western at Wichita

H. Lodge Robertson, who has been active in national advertising and graphic arts affairs, recently joined the sales staff of Western Lithograph Co., Wichita, Kan. He is a former member of the Society of Typographic Arts of Chicago, and a former vice-president of the American Institute of Graphic Arts.

### Lithoman Heads Memphis Club

E. S. Tucker, lithograph department foreman of S. C. Toof & Co., was elected president of the Memphis Club of Printing House Craftsmen recently. Other officers elected are Mile Capadalis, first vice-president; E. E. Robertson, second vice-president; and C. C. Ritter, secretary-treasurer.

### Joins Photo Offset Co.

Jerome Davis, formerly with Color offset Co. recently joined Photo Offset Co. Both firms are in New York.

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## Rejoins Rutherford Div.



L. E. ("Dits") Ditsler, (above) has rejoined the Rutherford Machinery Division of Sun Chemical Corp., as western sales manager in charge of the Chicago office, at 24 North Racine Avenue. In addition to being a practical lithographer, he has had considerable experience in the sale of lithographic inks and offset machinery to the graphic arts industry, in the Central West.

## Open Red Cross Drive

Andrew McNally of Rand, McNally & Co., Chicago, has been selected to head the graphic arts division of the Chicago Red Cross campaign for funds now under way in that city. In immediate charge of solicitation among lithographers is George Benton of the Meyercord Co. Incidentally Mr. Benton had the same responsibility during the Chicago Community Fund drive and succeeded in putting the lithographic section of the graphic arts division well over the top for its assigned quota.

## Chicago Honors Mail Winners

Chicago area winners of awards in the latest nationwide contest of the Direct Mail Advertising Association were guests of honor at a dinner tendered them by the Direct Mail Advertising Club of Chicago in the Chicago Bar Association club rooms, February 10. On display were exhibits of the prize winning materials. Brief talks were given by the following, all representatives of the winners: H. J. Owens, advertising manager, printing, R. R. Donnelley & Sons Co.; H. J. Higdon, advertising director, Phoenix Metal Cap Co.;

A. W. Bealer, copywriter, Standard Oil Co. of Indiana; T. S. Bird, advertising manager, Abbott Labs. Int'l. Co.; E. A. Raven, assistant director of advertising, United Air Lines; Cy Perkins, manager, Skyview Country Club; James Emmett, sales manager, Jas. P. Marsh Corp.; Irving Silverman, subscription sales manager, Esquire, Inc.; A. P. Williams, general agent, Canada Steamship Co.; L. H. Ahlswede, secretary, Pre-formed Wire Rope; F. W. Fish, advertising manager, United States Gypsum Co.; and Robert Stone, vice-president, Nat. Research Bureau, Inc.

## Milwaukee Firm Expands



Fred A. Phillips

## Chicago Design Show Held

The Chicago Society of Typographic Arts has announced its 21st annual exhibition of "Design in Chicago Printing," to be held at the Chicago Art Institute during March. Entries were all designed in the Chicago area and included books, booklets, announcements, stationery, direct mail, complete advertisements, magazines and packages. Certificates of Award were to be presented to the designer and the client for the most outstanding work exhibited, as determined by a panel of three judges. These latter include Frank Owen, art director, Marshall Field & Co., Frank Livingston, art director, Dancer-Fitzgerald-Sample, Inc., and Serge Chermayeff, director, The Institute of Design.

## Fire Damages Paper House

Damages estimated at \$100,000 were sustained by the Rittenhouse Paper Co., at its Chicago plant, 6407 Wentworth Ave., January 28, as a result of a fire. More than 250 firemen were called before the blaze was brought under control.

## Haffner Resigns Guard Post

Major General Charles C. Haffner Jr., has resigned his post as commander in chief of the Illinois National Guard, giving as his reason the demand on his time due to his recent selection as president of R. R. Donnelley & Sons Co., Chicago.

Further expansion of the Phillips Color Plate Co., Milwaukee, was carried out recently with the purchase by the Phillips company of the equipment of Progressive Fine Art Co. The Phillips company is also moving into the quarters formerly occupied by Progressive. The move provides additional space and equipment for the Phillips firm which is headed by Fred Phillips, president. Other officials are Arthur R. Priebe, sales manager; Paul Mueller, shop superintendent, and Robert Phelps, assistant secretary.

Mr. Phillips started the business in 1944, and in 1946 doubled the floor space at 625 N. Milwaukee St. and increased the staff. The new address is 2320 N. 11th St., and the move was to be completed by February 16.

Mr. Phillips served two apprenticeships, as a poster artist and as a layout man and letter artist. He was formerly foreman of a department at Progressive. Mr. Mueller was art director of Progressive for six years before joining Phillips in 1947. Mr. Priebe has served with Knop & Brauer and with Progressive in Milwaukee, and Mr. Phelps was formerly with Progressive and the W. A. Krueger Co., Milwaukee.

## New York Firm Incorporated

Shalwin Lithographic Corp., (M. Dershowitz), 11 Park Place, New York was incorporated recently.

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## YLA Re-elects Hashagen



Fred Hashagen (above), of National Process Co., was re-elected to a second term as president of the Young Lithographers Assn. of New York, March 10 at the organization's annual meeting held at the Advertising Club. Other officers elected were Charles F. Roberts, Brett Lithographing Co., vice-president; W. H. Glover, Jr., Sweeney Litho Co., secretary; and H. M. Selling, Lutz & Sheinkman, treasurer. Directors include Walter Ash, Consolidated Lithographing Corp.; George Cramer, Sinclair & Valentine Co.; Henry T. Birgel, Henry F. Birgel & Sons; William Falconer, Eastman Kodak Co.; Otto Hilpl, Schlegel Lithographing Corp.; and Wallace Glover, American Colotype Co.

At the March meeting, George Cramer presented the new Sinclair & Valentine motion picture "Graphic Arts Marches On." He also talked on ink developments in lithography. The next YLA meeting is to be April 14. George Rumage of "Young America," is to speak on the school and school-age children as a market for lithography.

## Litho School Heads Meet

Glessner House, Chicago, was the scene of a two-day conference last month of representatives of ten lithographic training schools, the Lithographic Technical Foundation, and others to discuss mutual problems of these educational institutions and lay plans for closer cooperation between them.

B. E. Callahan of Inland Lithograph Co., Chicago, chairman of the board of the Chicago Lithographic Institute, in an address of welcome, opening the conference on Feb. 16, characterized the Chicago Institute as the "cub" of the industry's training schools. In the circumstances surrounding its founding two years ago he saw a clear demonstration of the awakened and growing interest which lithographers everywhere are

showing in the need for educating their employees and the means for doing it.

To the group Mr. Callahan presented an enthusiastic outline of what could be done for the lithographic industry through training programs and sounded the keynote appeal for co-operation in promoting a program to make lithography a more influential segment of the graphic arts.

Discussions during the two days revealed a common need for revision of present courses, the development of visual aids and other details that should be strengthened. As one immediately urgent step toward closer cooperation, agreement was reached for exchange between the various schools of all visual aids now available.

Twenty-eight persons were present at the conference. They were:

Chicago Lithographic Institute—B. E. Callahan, Chm. Bd. of Directors; Wm. O. Morgan, director; R. J. Richards; Albert N. Brown.

Lithographic Technical Foundation—Wade E. Griswold, executive director; Chas. W. Latham, director of educational activities; Don H. Black, Chm. executive Comm.

Lithographers National Association—Gordon Hall, western representative.

Racine Lithographic Institute, Racine, Wis., Lawrence Brehm, director; H. Van Wingen, Bd. of directors; E. G. Carlson, consultant.

Greater Boston Lithograph School, Boston, Mass.—A. E. Heubach, secretary.

Cleveland Lithograph School, Cleveland, O.—Frank A. Myers.

Rochester Institute of Technology, Rochester, N.Y.—B. G. Culver, head, dept. of Graphic Arts.

William H. Dunwoody Institute of Mechanical Trades, Minneapolis, Minn.—Fred Landon, head of graphic arts.

New York Trade School, New York City—Ralph Cole, Chm. educational Comm.

Philadelphia Lithograph School, Philadelphia, Pa.—W. H. Jensen, secretary, Phila. Lithographers Assn.

Milwaukee Vocational Schools,

## Heads Miehle N. Y. Office



The appointment of William J. Hogan (above) as manager of the New York office of the Miehle Printing Press & Mfg. Co. has just been announced by Carlton Mellick, vice-president in charge of sales. Mr. Hogan has been with the Miehle Co. for 23 years, and much of this time has been spent in the Offset Division as an assistant to the late Charles P. Titsworth, Miehle vice-president.

In addition to being manager of the company's New York office, Mr. Hogan will also have complete charge of offset press sales for the entire eastern part of the United States.

Milwaukee, Wis.—John R. Patlow and S. Gordon Granberg.

R. R. Donnelley & Sons Co., Chicago—Lorin Carter, director, and J. Cushing, assistant director, of employee training (in-plant).

Commercial Decalcomania, Mr. Vernon, N. Y., Ernest Haefner.

Electric Boat Co., Printing Machy. Div., Chicago—Jack Hagen.

Harris-Seybold Co., Chicago, Reynold Perry, Roy F. Tyler.

Miehle Printing Press & Mfg. Co., Chicago—R. Ford Bentley, Chas. Kayser.

American Type Founders Sales Corp., Elizabeth, N. J., Kenneth R. Burchard.

## St. Louis Firm Adds 2-Color

A new Harris two-color offset press, said to be the first of its kind to be installed in the St. Louis area, was installed recently at Von Hoffman Press, that city. A new camera and photo composing machine were also added as part of an expansion program which is enlarging the firm's offset department to about three times its previous size.

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*"Over a half-century of Service"*

### Visit Roberts & Porter

A group of 19 students from the New York Trade School visited the New York office and plant of Roberts & Porter, Inc., lithographers' suppliers, for an evening of instruction, February 5. The students were joined by a group from the Condé Nast plant, Greenwich, Conn., and included Frank Belcher, day foreman, and Al MacCarthy, night foreman at Condé Nast Publications.

After a buffet supper, both groups were conducted through the Roberts & Porter plant by A. E. Ruppel of that firm, who explained the making of dampening rollers and other techniques employed in the manufacture of lithographic equipment.

The Trade School students were under the guidance of Irving Levins, lithographic pressroom foreman at D'Arcy Printing & Lithographing Corp.

### Uarco Reports Earnings

Net earnings of Uarco Incorporated, manufacturer of continuous business forms and systems, were \$833,983 after taxes in 1947, which compared with \$606,937 for the corresponding previous year, according to its annual report released to stockholders February 17.

Walter R. Barker, president of the company, reported that earnings for 1947 were equivalent to \$2.97 per share for the 298,483 common shares outstanding on which \$1.20 per share was paid as a dividend during 1947. Earnings in 1946 were \$2.03 per common share.

### Rapid Roller Men Meet

Business prospects for the graphic arts industries were analyzed by executives attending the three-day annual meeting of the Rapid Roller Company at the Stevens Hotel, Chicago, recently.

Heads of administrative, technical and sales activities from every part of the country attended this meeting. The consensus was that recent expansion in Rapid Roller production facilities was well justified in indices available for forecasting of business. D. M. Rapport, president, comment-

ed on the sales impetus which could be expected to result from technical improvements in the concern's products and production methods. "During 1948, our laboratory discoveries, and our new production methods, developed during the war, will, for the first time, be fully available for use in manufacturing for the graphic arts. In addition, the outlook for printers and lithographers seems good."

### Expect 15,000 at Pkg. Show

An attendance of 15,000 is expected at the annual packaging exposition and conference, April 26-29 in Cleveland, the American Management Assn., sponsor, announced. The objective in packaging now is lowered costs through economy of production, intensified sales appeal, and increased consumer convenience. The sponsoring association is located at 330 West 42 St., New York 18, N. Y.

### Ind. Firm Adds Offset Press

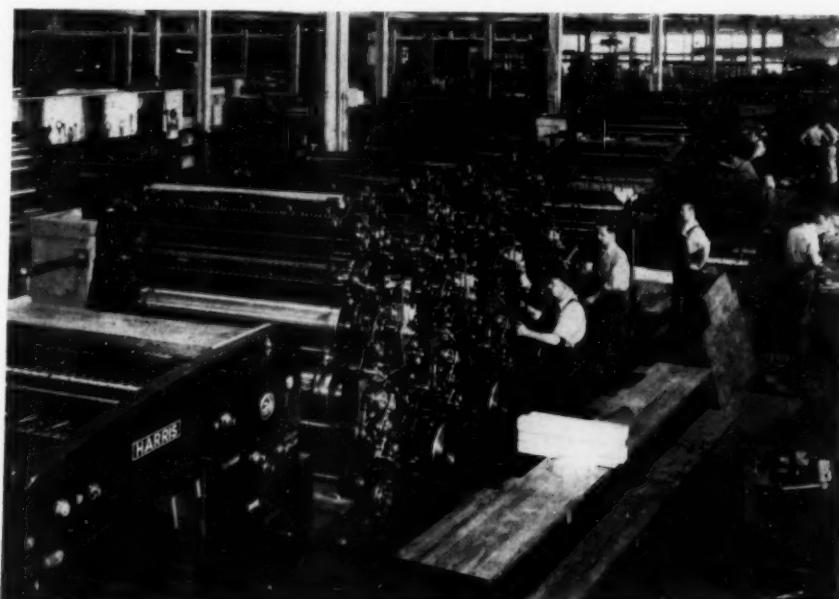
A new Harris offset press was installed recently in the printing department of World's Products Co., Spencer, Ind., P. M. Laymon, sales manager, reports. The press is being used for the production of bulletins and advertising material.

### Merck Executive Dies

M. Vincent O'Shea, Jr., 49, administrative vice-president of Merck & Co., Inc., manufacturing chemists, died February 5 in a New York hospital. Mr. O'Shea joined the company in 1947. Previously he had been executive vice-president of the O'Sullivan Rubber Co., president of Robert Teller Sons & Dorner Co., New York music lithographers, and of Rosemarie de Paris, Inc., and a partner of Swart, Brent & Co. During the war he served as an administrative officer in the Signal Corps and received the Legion of Merit from the U. S. Army. He was a native of Madison, Wisconsin.

### Chicago Club Adds Members

New members of the Chicago Club of Printing House Craftsmen recently inducted, include the following: Lester Rayner, vice-president, Rayner Lithographing Co.; Daniel R. Ossman, estimator, Rand McNally & Co.; George Hrabac, service engineer, Lanston Monotype Machine Co.; Stan J. Kent, sales manager, Slight Metallic Ink Co.; Ted C. Ringman and James W. Monahan, service technicians, Sam'l Bingham's Sons Mfg. Co.



### Four-Colors on the Line

Huge four color offset presses near completion on the erecting floor at Harris-Seybold's Cleveland plant. At

the time this photo was taken seven new model 458 (42 x 58) Harris presses, in addition to numerous other sizes and models, were in various stages of assembly.



The photographic demonstration reveals the ease and simplicity of applying Aquatex and Dampabase. You'll be wise to adopt them if you want "top" roller efficiency. The greater absorption quality assures longer life to rollers, there is no chance of creep, wrinkles, ghosts, fuzz, and lint and you cover your rollers in a fraction of the time used with former methods.

Aquatex and Dampabase take snugly to your rollers. The "Quick-On" tube makes it a snap to cover any roller with lightning rapidity. Save in costs, labor and time with these dampening devices. For further data, get in touch with your S & V representative.

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Birmingham	Chicago	Dayton	Jacksonville	Los Angeles	Miami	Nashville	Seattle

S E R V I C E   F R O M   C O A S T   T O   C O A S T



### Over 100 at N. Y. Guild

Over 100 attended the luncheon meeting, February 11, of the Printers Supply Salesmen's Guild of New York, to hear Frank W. Lovejoy, sales executive of Socony-Vacuum Oil

Co. Mr. Lovejoy gave a spirited talk on practical selling. Stuart Arnett, Printing Machinery Div., Electric Boat Co., was general chairman of the affair, and Arthur Tarling, Slight Metallic Ink Co., is president of the Guild. The meeting was held at the New York Athletic Club.

### Complete Plans for Southwest G. A. Conference

Two sessions on labor and educational problems have been scheduled for the second annual convention of the Southwestern Graphic Arts Conference at Oklahoma City, April 8, 9 and 10 at the Skirvin Hotel. Labor relations will be treated by three speakers. One will outline the application of the Taft Hartley Act as it may appear at the moment to the printing industry. Another speaker will analyze the general overall situation existing between labor and management in the industry. The third speaker will examine the basic and fundamental elements applying to everyday labor relations as apart from negotiating. The Southwest now employs close to 35,000 people in its graphic arts plants and offices, it is said. There has been some effort to develop school facilities in which to train competent manpower, but a deep undercurrent of feeling is reported that the Southwest must undertake such a project, not for immediate relief but for far-reaching and long term relief. Three men, one from Texas, another from Oklahoma and a third from Kansas will examine this need and devote one entire session to it on April 9th. The topics will be the problem, the status, and the solution.

Speakers are to include Walter E. Soderstrom, executive secretary, National Assn. of Photo-Lithographers, speaking on "Should I Install Offset Equipment?"; and Wade E. Griswold, executive director, Lithographic Technical Foundation, on research and education.

Craftsmen's Day will again be scheduled for Saturday, April 10. Three clinics are being prepared under the direction of J. Homer Winkler, chairman of the educational committee of the International Assn. of Printing House Craftsmen.

Information is available from the office of the Southwestern Graphic Arts Conference, 130 No. Volutsia Ave., Wichita 8, Kansas.

### Plan 60 Exhibits at NAPL Meet

About 60 booths will exhibit machinery and supplies at the 16th annual convention of the National Association of Photo-Lithographers to be held in the Netherland Plaza Hotel, Cincinnati, Ohio, September 15th to 18th, 1948, inclusive. The booths will be set up in the Convention hotel, some of them with machinery in actual operation. Items featured will be cameras, folding machines, plate-making equipment, etc.

Other exhibitors will give information on lithographic inks, chemicals, rollers and dampener covering materials, film, lineup tables and darkroom equipment.

The convention period is again four days which gives the exhibitors an opportunity to display their wares to the largest possible audience.

Special events for the ladies of convention delegates are being arranged.

In making this announcement, Walter E. Soderstrom, executive secretary, stated that rooms are going fast at the Netherland Plaza. Other hotels which are accepting reservations are the Gibson, Sinton, and the Metropole.

### 400 Hear Fotosetter Talk

More than 400 members and guests attended the February 19 meeting of the New York Club of Printing House Craftsmen to hear a talk on the Intertype "Fotosetter," the new photographic text composing machine. The speaker was Herman R. Freund, Intertype's chief engineer, credited with designing the machine. The machine is not yet on the market but has been in use at the Government Printing Office for extensive tests. The meeting was held at the Building Trades Club.

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## Report On Labor Contracts

Group contracts concluded during February with the Amalgamated Lithographers of America (ALA) include the following, as reported by the Labor Relations Information Service of the Lithographers National Assn.:

**New York Metropolitan Area**—Negotiations between the Metropolitan Lithographers Association and Local No. 1, ALA, were concluded on February 13 after almost three months of negotiation. (story page 63).

**Buffalo, N. Y.**—Negotiations were concluded February 19 and cover a one year contract effective February 1, 1948. Wages were increased 12½% on the present scale rates, and hours were reduced from 37½ per week to 36½, with overtime provisions and holidays (6) remaining unchanged. Agreement provides for no reopening.

**Baltimore, Md.**—Negotiations started February 12 with American Bank Stationery Co., Young & Selden Co., and Arthur Thompson & Co. There has been no settlement of the strikes at the National Color Printing Co. and Crocker-Union plant.

**Washington, D. C.**—Employees of the Guthrie Litho. Co., Sauls Litho. Co., and Webb & Bocorselski-Norris Peters, Inc. are still on strike. It is reported, however, that presses in all three plants are in operation and further negotiations are scheduled. (See story page 63).

**Cleveland, Ohio**—Contract negotiations are continuing and the possibility of settlement appears imminent.

**Texas**—Contract negotiations are continuing in Fort Worth, San Antonio, and Galveston.

**Minneapolis—St. Paul, Minn.**—Negotiations are due to begin.

Contract negotiations are immediately pending in Chicago, Detroit, Cincinnati, Kansas City, and St. Louis.

## Walk-out In Texas Shops

A walk-out of ALA lithographers from shops in Dallas and Fort Worth, Texas, was staged during February in an attempt to break the 40 hour week there. In Fort Worth,



Above: Some members of the Music Printers Assn.

## Music Printers Elect Rayner

Alfred W. Rayner, Rayner, Dalmheim & Co., Chicago, was elected president of the National Music Printers & Allied Trades Assn., at that organization's annual meeting at the Hotel New Yorker, New York, February 16. He succeeds Arthur Zimmerman, Otto Zimmerman & Sons Co., Cincinnati, who continues as a member of the board of governors.

William T. Small, John Worley Co., Boston, was elected vice-president; David Kuperman, Kuperman & Del Guercio, Inc., New York, was

elected treasurer; and Gordon McGarry, 1776 Broadway, New York 19, N. Y., continues as executive secretary.

Members of the board besides the officers and Mr. Zimmerman, are Gilbert J. Clappin, Gilprint Co., New York; M. T. A. Mahony, Mahony & Rose, New York; William E. Zabel, Zabel Bros., Inc., Philadelphia; Charles Passantino, Passantino Printing Co., New York; Victor Tock, E. A. Stege & Co., New York; and Morgan O'Brien, Edward R. Fleming Corp., New York.

the 50 men returned to work February 23 after a four day "union meeting." In Dallas union men returned the same day following a five day "union meeting." Company spokesmen said the men had turned down wage increase proposals because of the shorter week issue. After return to work, a union official reported that the men were working under a letter from employers, but were still negotiating on the issue of hours.

## Honor School Offset Papers

At the 24th Annual Convention of the Columbia Scholastic Press Association held at Columbia University, New York, March 11th to 13th, Certificates of Merit for excellence in preparation of master copy were awarded to various school publications produced by offset lithography. For the ninth year the Lithographers National Association sponsored these annual awards to newspapers and magazines published by both high, intermediate and private school students.

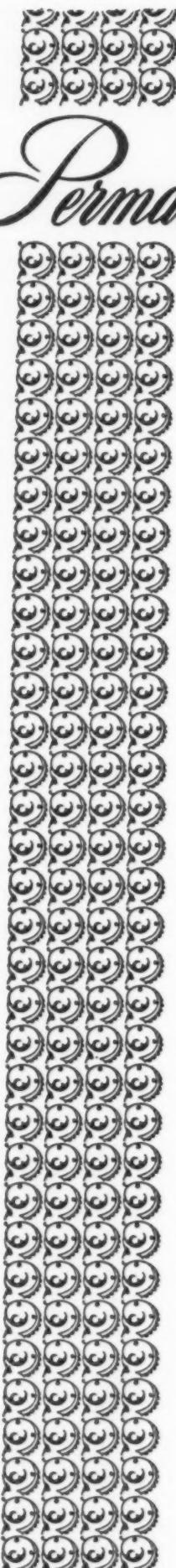
The judges were W. H. Elliott, National Process Co., New York; A.

A. Freeman, Books By Offset Lithography; and H. C. Latimer, Educational Head of the L.N.A.

Mr. Latimer acted as chairman of the sectional meeting of student editors of the offset group. He reminded these editors of the economies possible through the use of offset, as well as of the fuller participation of the students in planning the appearance of their publication because they actually design and lay out all the features, illustrations, special columns, and stories.

## Hold N. C. Meeting

Ray Blattenberger, senior vice-president of Edward Stern & Co., Philadelphia lithographers and printers, was the principal speaker at a printing industry meeting February 20 in Charlotte, N. C. and Carl Mellick vice-president of the Miehle Printing Press & Mfg. Co., Chicago, presented a motion picture, "Looking Ahead." Mr. Mellick also spoke on technical and mechanical developments in printing. Another speaker was Charles DeVaux, president of W. J. Dornan & Co., Philadelphia.



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### **Gunthorp-Warren To Move**

Gunthorp-Warren Printing Co. plans to move from its present location at 210 W. Jackson Blvd., to the recently leased seven-story Channon Bldg. on Randolph St. at Wacker Drive as soon as remodelling plans have been completed. John T. Moran, executive vice-president and general manager, said the new property is to be renamed the Gunthorp-Warren Bldg. The lease, he said, is to run for 23 years, with options for renewal or purchase.

Of the building's total area of 200,000 sq. ft., about 80,000 will be immediately utilized by the company. New offset and letterpress presses and new typesetting and bindery equipment are to be installed as soon as possible, Mr. Moran said.

Operations of Gunthorp-Warren Printing Co. were started 54 years ago by J. Latham Warren and Walter J. Gunthorp, who opened a small print shop in the Chicago loop in 1894. Moves were made three times to larger quarters as business expanded, and the fourth move is now pending. President of the company is Walter J. Gunthorp, one of the founders. His son, Richard Gunthorp, is vice-president, and Paul Warren, secretary, is a son of the other original partner.

### **Quartararo, Glover, Speak**

Phil Quartararo, in charge of camera and platemaking at Kindred, MacLean & Co., Long Island City, N. Y., was scheduled to address the Washington Craftsmen's Club, March 16, at the annual offset night. At the same meeting, W. Harvey Glover, head of Sweeney Lithograph Co., Belleville, N. J., past president of the International Craftsmen, was to show work done at his plant in lithography on cloth and plastics. The meeting was to be at the Continental Hotel.

### **Henry Dietz Retires**

Henry Dietz, Jr., foreman of the offset printing department of the American Bank Note Co., New York, retired February 27 at the age of 65, and was making plans to live in Florida. He had been with the firm for

38 years, starting out as an offset pressman. His associates gave a testimonial dinner for him February 28 at the Royal Restaurant in upper Manhattan. Mr. Dietz is a fishing enthusiast and expects to devote time to that in Florida.

### **Employees Honor Loder**



George E. Loder, president of the National Process Co., New York, and former president of the Lithographer's National Assn., recently was presented with a gold wrist watch and a scroll by the employees of the New York offices and the plant at Clifton, N. J. Kurt Heinrich and Danny Borzumato made the presentation on behalf of the employees. Mr. Loder has since left for a three week's vacation at Pinehurst, N. C.

### **Plan Graphic Arts Exposition, Chicago, 1950**

THE next Graphic Arts Exposition, the first since 1939, will be held in Chicago September 24 to Oct. 7, 1950, it was decided at a meeting of the board of directors of National Graphic Arts Expositions, Inc., at the Pennsylvania Hotel, New York, February 25. The luncheon meeting of the directors, representing the various phases of the graphic arts, was presided over by the organization's president, Public Printer A. E. Giegengack. The exposition will be held, it was decided, in Chicago's new International Amphitheatre. It is expected that various graphic arts trade associations will plan their annual conventions for that year to coincide with the two exposition weeks. The last big show of this nature was staged in New York at the Grand Central Palace in 1939.

Information is available from the

### **Schulkind in South America**

D. W. Schulkind, president of E. P. Lawson Co., manufacturers of paper cutters and bindery equipment, sailed February 12 on the S.S. Uruguay for a six week's trip to South America. Mr. Schulkind, with Mrs. Schulkind who is accompanying him on the voyage, expects to visit Rio de Janeiro, Buenos Aires, Montevideo, Sao Paulo and Santos. He was to confer with South American distributors of Lawson equipment and study paper cutting and bindery operations.

Mr. and Mrs. Schulkind were guests of honor at a Bon Voyage surprise party February 5, sponsored by the executive and New York sales staff of the firm. It was held at Hotel Lafayette, New York.

### **Thomas J. Reese, IPL, Dies**

Thomas J. ("Tim") Reese, 73, former vice-president and manager of the Buffalo office of International Printing Ink, died at Fort Lauderdale, Fla., February 16. Some time ago his son succeeded him at the Buffalo branch.

Mr. Reese was with the Dunston Lithographing Co., Buffalo before joining Ault & Wiborg Co., in 1909.

National Graphic Arts Expositions, Inc., c/o Fred W. Hoch, Secy., 461 Eighth Avenue, New York 1, N. Y.

### **New President At Rand-McNally**

Andrew McNally III has been elected president of Rand, McNally & Co., Chicago, to succeed his father Andrew McNally II, who became president in 1932 and now becomes chairman of the board. The new president of the Chicago map making and publishing firm is a great grandson of the first Andrew McNally, who founded the company in 1856. Pres. McNally is a 1931 Yale graduate. After spending two years in the Chicago plant, he was placed in charge of the company's New York office. Quite recently he was selected to head the graphic arts division of the American Red Cross drive for funds in the Chicago area.

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## New England Conference Held: Boyd Speaks

**I**T is the responsibility not only of Printing Industry of America as the national association, and the various local associations, but of the individual printing plant and the individual printer as well to bear a share of the daily moral and financial responsibility of a modern educational program," according to Donald L. Boyd, president of Printing Industry of America.

Speaking before the New England Conference for the Graphic Arts, February 21, Mr. Boyd said, "Right now, except for a few very far seeing individuals and some who have been through the mill and learned by bitter experience, most printers treat education on the basis of 'take it or leave it.'"

Mr. Boyd pointed out that there are several alarming indications of the need for education within the printing industry. He indicated that the journeymen personnel within the industry is aging at an abnormal rate

so that a large bloc of employees will reach the age of retirement at one time. "Since there is no group of young men to replace the old ones," he warned, "we may suffer a sudden sharp reduction in our working force."

Management is also in need of an education program, he said, because the growth in size and number of printing plants has placed a greater burden on management and the industry now requires a higher degree of management skill than was called for when most of the present managers got started.

The conference extended through two days, February 20-21 and was held at Hotel Statler, Boston. Several hundred persons from all branches of the graphic arts attended representing firms in all parts of New England.

Clinic sessions covered the subjects of better relations with employees and customers and on management.

### Worcester Firm Moves, Expands

Washington Press, Worcester, Mass., lithographer and printer, recently moved into its own building at 110 W. Boylston Dr. which provides 15,000 square feet of floor space.

### New Boston Firm

Litho Composition & Plate Co., recently opened for business at 28 Oliver St., Boston, to do Vari-typing and platemaking for the trade.

### Enters Offset Field

With the installation of a Webendorfer 22 x 29" offset press Bentill Press, Boston, recently entered the offset field. The plant operates a number of typographic presses.

### Firm Incorporates

Litho Composition & Plate Co., 23 Oliver St., Boston, recently was incorporated. Arthur S. Reinherz is president and treasurer.

pointed the Harry M. Frost Company of the same city as advertising counsel. A larger advertising budget has been set for 1948.

### H. A. Johnson, Boston, Dies

Howard Ames Johnson, president and treasurer of the Boston Bank Note Co., Boston, died January 7, the company announced.

### Shorter Week at Can Co.

A work week of 37½ hours beginning March 1 and 36½ hours October 1, was won by Local 18, Amalgamated Lithographers of America recently in an agreement with the Baltimore plant of American Can Co. The agreement also provided for a \$5 a week wage increase across the board.

Meantime, negotiations were opening with Arthur Thompson & Co., Young & Selden Co., and American Bank Stationery Co.

A strike, going on since November 11, at National Color Printing Co., and Crocker-Union over the issue of a 40 hour week, was continuing late in February.

### Amer. Can Holds Meetings

A series of meetings on metal decorating and coating was held during the week of February 16 in New York by American Can Co. for the company's various division supervisors and members of their staffs. The meetings were under the supervision of J. H. McKenzie, manager of the Enamel and Decorating Div. of the company.

### Mass. Firm Expands N. Y. Office

An entire floor of the building at 18 E. 46 St., New York, was recently leased for its New York executive offices by General Offset Printing Co., Springfield, Mass.

### Boston Firm Appoints

Spaulding-Moss Co., Boston, lithographing and printing firm, has ap-

### Aid Fund Drive

Rita Drabek, left, and Vera Luchuk watch as Harry Porter announces results of Harris-Seybold Company's efforts in the Greater Cleveland 1948 Hospital Fund Drive. Eight hundred and eighty-seven employees of the Cleveland plant contributed a day's overtime wages to the project. Donations, totalling \$16,500, will be used to establish a hospital ward as a memorial to the company's late president, A. Stull Harris.



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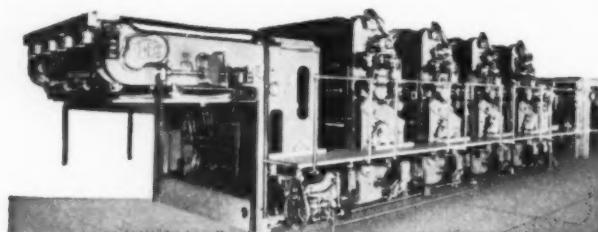
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## LITHO CLUB NEWS

### Chicago Hears Masking Talk

Color correction by the Eastman Kodak Co.'s new magenta masking method was explained to members of the Chicago Lithographers Club at its February 26 meeting, the speaker being Donald Donaldson, Eastman's technical representative in Chicago.

This new process, Mr. Donaldson said, is a simplified method for production of color-corrected separation negatives and can be applied equally well to color transparencies such as Ektachrome, and to color reflection copy. No special equipment is required to use the method, he said, while the Kodak magenta developer required is readily available.

He went into detail on the procedure for preparing the magenta-dyed mask, developing it after exposure and using it in the camera to produce the negative.

Discussing the advantages of the new process over the old method of combining masks with the color separation negatives, Mr. Donaldson said the Kodak magenta masking method is simpler and quicker; it gives a better black printer; avoids excessively dense masked negatives and permits continuous-tone positives to be made by contact printing, since the negatives are not covered by a mask. Sharpness of detail in the optical image transmitted through the mask is also not affected, he said.

All these advantages, he asserted, are bringing about tremendous improvements in color work with this new contribution to lithographic craftsmanship. Discussion from the floor followed his presentation of the subject.

The Chicago Club met this time in the Congress Hotel, with which members had become acquainted during the January convention of the National Association of Litho Clubs.

President James J. Spevacek of the Club announced committee appointments for the new year and outlined

the program for the months to come. Chairmen of the various committees are as follows: Education—George Benton, Meyercord Co.; Entertainment—David O. Swift, Western Electric Co.; Attendance and Publicity—Joe Carroll, Sinclair & Carroll Co., Inc.; Membership—Herbert Knopp, U. S. Finishing & Mfg. Co.; Sickness and Visitation, Arthur Hennicksen, Wallace Press.; Technical Reports—Michael Bruno, Lithographic Technical Foundation.

Edward J. Payne of Gerlach-Barklow Co., was appointed sergeant-at-arms for the year and Mr. Spevacek also introduced two newly elected members of the board of governors, Martin Wezeman of Columbian Lithographing Co., Chicago, and Carl J. Erickson, of Gerlach-Barklow Co., Joliet.

Educational features are to be emphasized as the Chicago Club's No. 1 activity, Mr. Spevacek said, at the forthcoming meetings in March, April, May, September, October and November. The Club's other objective, good fellowship, will however, not be neglected and future events of this nature will include the following: April 3, bowling match with

Milwaukee Litho Club at Milwaukee. June will see introduction of a new event, a "Litho Play Day," details of which are being developed. The annual picnic will be held in July and an open date is reserved in August for a possible recreational event of some sort. The social program will close in December with the annual Christmas party.

### Capital Club to Hear Brendel

Richard Brendel, Sweeney Lithograph Co., Belleville, N. J., is to be the speaker at the March 23 meeting of the Washington Litho Club, meeting at Hotel 2400 on N. W. 16th St. The Sweeney company is noted for its work in lithographing on textiles and plastics.

The club's February 24 meeting was restricted to members only, and comprised an evening tour through the plant of the Capitol Printing Ink Co. in Washington. Techniques of printing ink manufacture and laboratory control were explained to the clubmen by guides of the firm.

The club has announced the dates of the Washington convention, next year, of the National Assn. of Litho Clubs. It will be held at the Mayflower Hotel, April 29 and 30, 1949, and officials of the Washington club are already at work on the preparations. Albert Tucker, Sauls Lithograph Co., Washington, is president of the national association.



### New Connecticut Officers

The newly elected officers of the Connecticut Valley Litho Club, shown above, are: (L. to R.) Harold Kjoller, Rich Lithographing Co., Chicopee Falls, Mass., president; C. J. Vandermarck, Vandermarck Blake Litho Co., Hartford, second vice-president; Roger Bartlett,

Meriden Gravure Co., Meriden, Conn., secretary; Walter Dulak, Rich Lithographing Co., treasurer; and Frank Poll, Meriden Gravure Co., publicity chairman. Mr. Poll is the retiring president. Clifford DuBray, Brooks Bank Note Co., who was elected first vice-president, is not shown here. (Story ML, Feb. Pg. 89)

*As new as man-made rain...*

A WONDERFUL NEW DEVELOPER CALLED

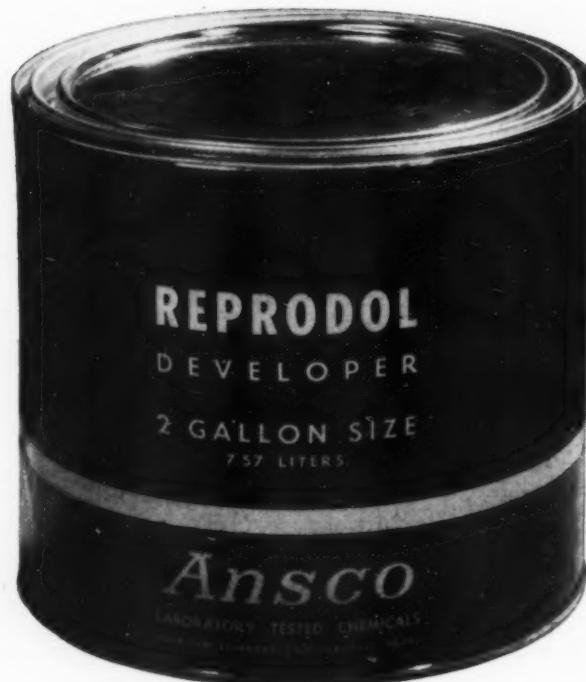
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- Low exhaustion rate.
- Effective, no matter what brand of high-contrast film or plates you use.
- Can be used with stripping or non-stripping film.
- Highest maximum density and contrast.
- Will process more film.

AT ANY SUPPLY HOUSE



GET THE NEW *Ansco Reprodol*

The Best High-Contrast Developer Ansco Has Ever Produced.  
Ansco, Binghamton, N. Y. A Division of General Aniline & Film Corporation.

### Makarius to Speak in Balto.

Theodore Makarius, of the Fuchs & Lang Div., Sun Chemical Corp., a specialist in offset presswork, is to be the speaker at the April 19 meeting of the Litho Club of Baltimore. His talk will deal with pressroom production problems. The club meets at the Park Plaza Hotel.

On March 13 the club's annual oyster roast was scheduled to be held at Sellmayer's Hall. Ed A. Steinwedel, Crown Cork & Seal Co., was general chairman of the affair, which is a highlight of the club's season.

At the club's February 16 meeting, E. Tibbils, Eastman Kodak Co., spoke on his firm's new fine line process and the purple masking process. An extra feature of the meeting was a brief talk by Bailey Goss, radio and television sports announcer. He told of some of his experiences in these fields.

The Baltimore Club recently announced standing committees as follows, with the first name given, as chairman: constitution and by-laws—J. Albert Caldwell, George Frank; program—Ed Perry, Charles Deibel, T. King Smith; Membership—Arch Scott, Frank Denver, Harry Christopher, L. J. Ford; publicity—Tom Bowden; entertainment—Jerry Murane, Fred Wikoff, Lou Tamb; special entertainment—Ed Steinwedel, John Lavin; visiting—Jack Waltz, L. J. Ford; finance—William Gildea, Jr., Donald Thompson, Andy Panuska; and NALC delegates Norman A. Heath, T. King Smith, and Edwin W. Parker.

### Show New Film, George Speaks

Presentation of the new color-sound motion picture "The Graphic Arts Marches On" just issued by the Sinclair & Valentine Co., New York, was made at the February 23 meeting of the Litho Club of Philadelphia by Dr. Anthony George of S & V. The film traced history of printing and lithographic ink and then depicted the present day methods of formulation, testing, and manufacture. The various printing processes were shown and the wide variety of finished products using ink were illustrated.

Dr. George then discussed present day platemaking methods and problems, with emphasis on the chemical aspect of lithography. The meeting was held at the Poor Richard Club and 102 attended.

Three new members were announced. They are: Frederick G. Roth, production manager, Dunlap Printing Co.; Benjamin Menin, art director, The Weiller Co.; and William Hoyer, art director, Aatel and Jones.

Joseph Mazzaferri, Color Craft Co., club vice-president and program chairman, outlined the club's programs for the spring months. On Monday March 22, the Curtis Publishing Co. film "Magazine Magic" was to be shown, with a talk by Don Brennan of the Curtis company.

In April, Randall Decker, Hartung Paper Co. is to be the speaker, and in May the club's annual Quiz Night is scheduled. This affair is usually held in January but was postponed because of the Quiz Day program which the club sponsored in January along with the National Assn. of Photo-Lithographers. The club's annual outing is tentatively booked for June 12 at Silver Lake Inn, in New Jersey.

### Talks on Web Presses

Douglass Murry, sales manager, Web Press Div., American Type Founders, was the speaker at the February "Offset Night" meeting of the Chicago Club of Printing House Craftsmen. For 13 years Mr. Murry has been with the Webendorfer division of ATF and has helped design and build many special purpose web offset presses for multi-color work. In his talk he discussed many applications of web offset presses, including newspapers, magazines, books, posters, comic books, etc.

### Cleveland Hears Ink Talk

A discussion of "New Problems and Developments in Lithographic Inks" was the feature of the February meeting of the Cleveland Litho Club. The speaker was George Stevens, Crescent Ink & Color Co., and the meeting was held at the Reserve Litho Corp.

## LITHO CLUB GUIDE

### BALTIMORE

Tom Bowden,  
1231 North View Rd.  
Baltimore 18, Md.  
Meets 3rd Monday, Park Plaza.

### BOSTON

Joseph H. Ulrich, Secy.  
Spaulding-Moss Co.  
42 Franklin St., Boston  
Meets 2nd Wed., Hotel Gardner.

### CHICAGO

Lester Von Placheck, Secy.  
Columbian Lithographing Co.  
547 S. Clark St., Chicago 5, Ill.  
Meets 4th Thursday, Bismarck Hotel.

### CINCINNATI

Louis Weiss, Secy.-Treas.  
Progress Lithographing Co.  
Main Street  
Reading, Cincinnati, Ohio  
Meets 2nd Tuesday.

### CLEVELAND

H. H. Johnson, Secy.  
Reserve Lithograph & Printing Co.  
2342 E. Ninth St., Cleveland  
Meetings announced locally.

### CONNECTICUT VALLEY

Roger Bartlett,  
Meriden Gravure Co.  
Meriden, Conn.  
Meets 1st Friday, March, May, Sept., Nov., and  
sometimes other months, City Club, Hartford.

### DAYTON

John Heim  
Otterbein Press  
230 W. Fifth St.  
Meets 1st Monday, Suttmiller's Restaurant.

### DETROIT

Harry Friedenberg, Secy.  
Safran Printing Co.  
6543 Sylvester, Detroit.  
Meets 2nd Thurs. at Carl's Chop House.

### MILWAUKEE

Howard C. Buchta, Secy.  
E. F. Schmidt Co.  
341 N. Milwaukee St., Milwaukee.  
Meets 4th Tuesday at the Boulevard Cafe.

### NEW YORK

Gerald L. Urban, Secy.  
Brett Lithographing Co.  
Skillman Ave. & Pierson Pl.  
Long Island City 1, N. Y.  
Meets 4th Wednesday, Building Trades Club  
2 Park Ave.

### PHILADELPHIA

Joseph Winterburg, Secy.  
622 Race Street,  
Philadelphia 6.  
Meets 4th Monday, Poor Richard Club, 1319  
Locust St.

### ST. LOUIS

Harold Rohne  
Letterhead & Check Corp.  
2940 Benton St.  
Open meetings in Feb., April, June and Aug.

### SAN FRANCISCO

Wm. Fennone, Temp. Secy.  
Lehmann Prtg. & Litho. Co.  
2667 Greenwich St.  
San Francisco, Calif.

### TWIN CITY

Elwood Osberg, Sec'y.  
Mono Trade Co.  
213 S. 6th St., Minneapolis  
Meets last Thursday of month.

### WASHINGTON

G. B. I. Miller, Secy.  
Hotel 2400  
2400 16th St., N. W.  
Meets 4th Tuesday, Hotel 2400 (N.W. 16th  
St.)

### NAT'L ASSTN. OF LITHO CLUBS

Wm. J. Stevens, Exec. Secy.  
1776 Broadway  
New York 19, N. Y.

7 beautiful  
clear  
**COLORS**  
**& WHITE**

# Hillcourt Offset

Large users and small users, front office and press room crews — all praise the trouble-free workability of this fine clean sheet. Let Hillcourt Offset prove its superiority on your next job.



*Your inquiry is invited*

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FOUNDED IN 1861

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### N. Y. Holds Camera Quiz

Lithographic camera problems were approached from every angle at the February 25 meeting of the New York Litho Club. The occasion was a new kind of quiz in which all questions were confined to the subject of photography. A panel of camera specialists answered a long list of questions. Members of the panel were René Daubenbis, Offset Engravers Associates; Richard Brendel, Sweeney Lithograph Co.; Phil Quartararo, Kindred, MacLean & Co.; Walter Peterson, Consolidated Lithographing Corp.; and Ernest Wirth, Sanford Map Company. William Steinruck, Grinnell Lithographing Co., who was scheduled for a post on the panel, was unable to attend. The moderator was William Falconer, Eastman Kodak Co., who kept the meeting moving at a fast pace.

Questions covered a wide range of subjects, from the use of infra red for exposure to how to line up a camera. The attendance reached 116.

This was the first of a series of these quiz programs, and the second was scheduled for Wednesday, March 24 when art and color correction was to be the subject.

Members of the March panel were to be Joseph Castelano, Industrial Lithograph Co.; John Scharffenberger, Swart-Reichel; Anthony Witzel, Snyder & Black; and George Miller, Consolidated Lithographing Corp. The moderator will be Rubin Wohl, Grinnell Litho.

The March meeting concludes the educational meetings for the season.

Below: Members of the quiz panel at the February meeting at New York, (L to R.) Richard Brendel, Walter Peterson, René Daubenbis, William Falconer (moderator), Ernest Wirth, and Phil Quartararo.



MODERN LITHOGRAPHY, March, 1948

The club's next meeting is scheduled for March 25. Meetings are held at Esslinger's Cafe, St. Paul, Minn.

### Graining is Dayton Subject

Lithographic Plate Graining is to be the subject of the next meeting of the Dayton Litho Club, the club announced during March. The next meeting is to be Monday, April 5, at Suttmiller's Restaurant.

At the meeting on March 1, at the same place, Norman A. Mack, technical director of Roberts & Porter, Inc., addressed the club on the general subject of lithographic supplies. He discussed prepared chemicals as a means of reducing the variables in platemaking and improving control of the process. Thirty-one attended.

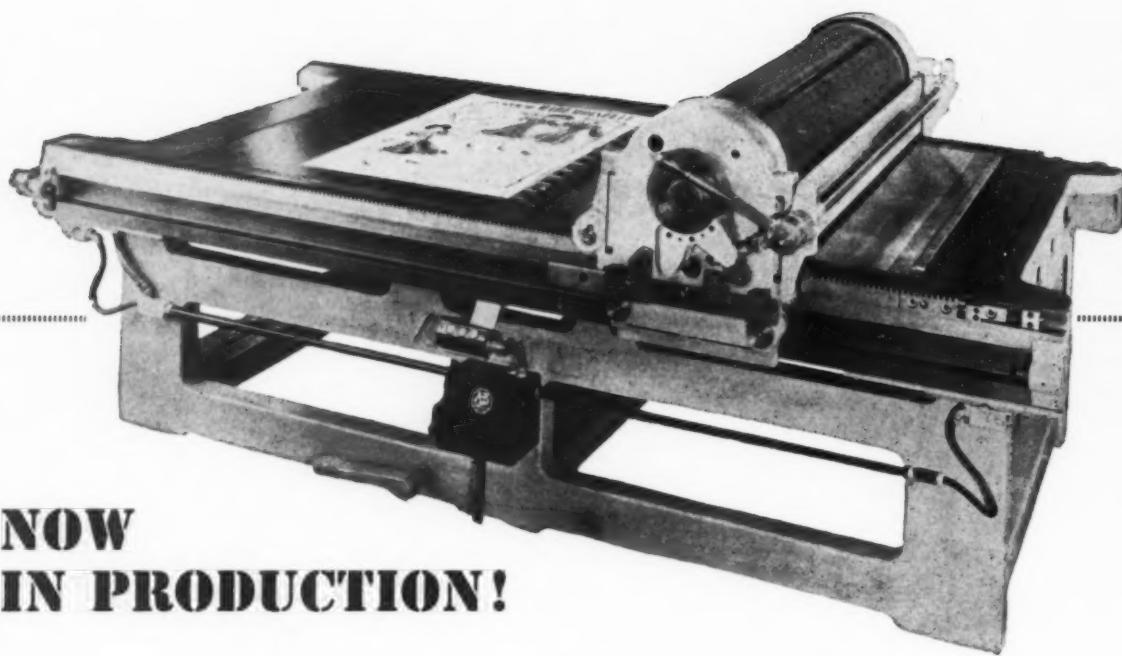
Mr. Cooke of Lagonda Printing Co., Springfield, Ohio, was admitted to membership.

### Boston Hears George, Makarius

Attendance of about 100 members and guests was reported for the January and February meetings of the Boston Litho Club. Speaker at the January 23 meeting was Theodore Makarius, Fuchs & Lang Div., who discussed pressroom production problems. Dr. Anthony George, Sinclair & Valentine Co., New York, spoke February 18.

The club's March meeting was to be Saturday, March 13, when the club was to be co-sponsor of the Quiz Day with the National Assn. of Photo-Lithographers.

The club meets regularly on the second Wednesday of the month but



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***The New Valette Litho Proof Press  
Modern Postwar Design, Get the Facts Today***

**C. E. VALETTE CO.**

6450 N. ARTESIAN AVE., CHICAGO 45, ILL., SHELDRAKE 4482

Continually rising production costs make it more important than ever to start every litho job with the right ink in the fountain. Roosen representatives, backed by the finest testing and production facilities, can help you meet every lithographic ink problem. The nearest Roosen branch is always ready to serve you.

**H. D. ROOSEN CO., INC.**

Division Columbian Carbon Co., 41 East 42 St., New York 17, N.Y.

Main Plant: Foot of 20th and 21st Streets, Brooklyn, New York

CHICAGO 4250 W. 42 Place BOSTON Kendall Sq. Bldg. BALTIMORE 3432 Kenyon Ave. MEXICO, D. F. Jose Marie Izazaga No. 99 Inquisidor No. 518-515 HAVANA, CUBA Sanchez & Cia Antes San Miguel

the meeting in February was postponed for a week. Meetings are held at Hotel Gardner. Edward W. Harnish, Tichnor Bros., is president of the club.

#### Study Bi-Metal Plates

A talk on bi-metal lithographic plates was tentatively scheduled for the March 9 meeting of the Cincinnati Litho Club, Frank Petersen, program chairman announced. The meeting was to be at Hotel Gibson. At the club's February meeting, only business was conducted, with amendments to the constitution being the subject. Two new members were recently admitted. They are Nelson Kirby and William Winkler, both of Winkler Offset Color Service.

#### Keller Expands Firm

George R. Keller, Washington, D. C., supplier to the graphic arts, has announced that Clarke J. Fitzpatrick, Jr., is now associated with the firm. He will cover Maryland, including Baltimore, and part of Virginia. Marion A. Reading, former credit manager of R. P. Andrews Paper Co., has also joined Mr. Keller, and will serve as office manager. The Keller firm is at 1329 N St., N. W.

#### Voice Heads Red Cross Drive

Sidney P. Voice, executive vice-president, Consolidated Lithographing Corp., Brooklyn, is serving as chairman of the Trades and Service Section of the Brooklyn Red Cross during the 1948 March campaign. This section covers the graphic arts trades and 14 other industries. This is the third year Mr. Voice has held this post.

#### Niagara Wins Safety Award

The Niagara Lithograph Co. of Buffalo was awarded a plaque for excellence in safety at a dinner meeting in Hotel Statler, Buffalo, recently, sponsored by the Buffalo Chamber of Commerce. The award was made in conjunction with the 1947 accident prevention campaign sponsored by the Associated Industries of New York State.

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YOU STEER THE SHIP

USE FORMS THAT CAN  
"take it!"

Rising Bond

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- ✓ white and 5 colors
- ✓ envelopes in 6 sizes
- ✓ 4 weights
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WHEN YOU WANT TO KNOW... GO TO AN EXPERT!

Rising Papers

ASK YOUR PRINTER... HE KNOWS PAPER!

Rising Paper Company, Houlston, Mass.

69

The above advertisement appears in leading executive, advertising, and sales promotion magazines.

We believe that our consumer ads, like the one above, help break the ice of consumer resistance—speed up the cycle of taking the order and producing it at its best.

Such ads serve paper maker, printer and consumer alike.

And because you *are* an expert we think you'll want to select Rising Bond when the call is for quality.



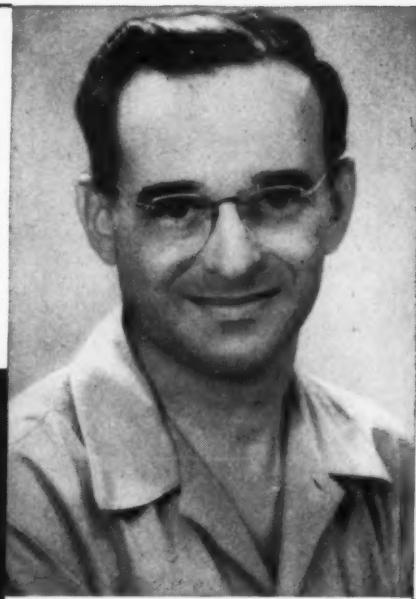
# Rising Papers

PRINTING AND TECHNICAL

*"For quality reproduction, there is no substitute for carbon arcs."*

*Mathew M. Klasskin*

MENDLE PRINTING COMPANY  
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*Unit of Union Carbide and Carbon Corporation*

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New York, Pittsburgh, San Francisco

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We Specialize in all sizes  
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**DAVIDSON PLATES**  
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**All sizes ZINC and**  
**ALUMINUM PLATES**  
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Lithographic Plate Graining Company  
of America Inc.

35-51 Box Street

Tel. EVergreen 9-4260-4261

Brooklyn 22, N. Y.



## EQUIPMENT & BULLETINS

### Another Harris Film Coming

The production of another Harris-Seybold Co. motion picture in sound and full color is now under way, Harry Porter, vice-president in charge of sales for the firm, announced early in March. The new film will deal with copy preparation for offset lithography and will be slanted toward advertising agencies, advertisers, and others responsible for purchasing and preparing copy for lithography and printing. Like the previous Harris-Seybold film "How To Make A Good Impression," the new film will be planned for the use of lithographers and printers in their own promotional programs.

Mr. Porter said that the interest shown in the first motion picture "has convinced us that considerable more can be accomplished in educating the advertising industry to the advantage inherent in the offset method of reproduction." The first film was introduced at the 1946 convention of the National Assn. of Photo-Lithographers, and has now been shown more than 600 times it was said.

The new film is being produced by the same firms, Fuller & Smith & Ross, the Harris Company's advertising agency, and Pathescope Productions.

### Production Yearbook Due

The Eighth Production Yearbook, the first since early in the war, was expected to be published about the middle of March, Colton Press, the publishers, announced. It is to cover "every graphic arts development in its 700 pages and 900 illustrations," say the publishers. Many of the illustrations are to be in color. One of the features is to be a new kind of type sampler, which, it is claimed, makes possible the selection at a glance of any one of a possible 72,000 combi-

nations of type. It is known as the "type visualizer" and was developed for the Yearbook. The Colton Press is at 468 Fourth Avenue, New York 16.

The book is priced at \$15.00.

### Issues "Strong Statement"

"We'd like to make a pretty strong statement" says a folder issued during January by the Lithographic Technical Foundation. The statement referred to is: "Every lithographic plant in the United States is doing better work and earning more money because of the Lithographic Technical Foundation." The folder then presents the record of basic improvements and standardizations in lithographic processes made by the Foundation, including such accomplishments as: lifting the albumin process from "rule-of thumb"; introduction of the use of the Baume'-hydrometer; pioneering the entire idea of pH control; developing the use of cellulose gum; developing the dilute Cronak process method of making deep etch plates; making the first thorough studies of camera positives vs. contact positives; developing a method to make contact screens; and standardization of dot-etching.

The folder also lists many other items, and reports on "behind the scenes" cooperative research which has produced better offset paper, better offset blankets, and better inks.

### Baldwin Handles Eagle-A

The line of Eagle-A papers of American Writing Paper Co., is now being handled by Baldwin Paper Co., New York, the latter has announced. The line includes bonds, ledgers, index, vellum, covers, text, thin papers and other types.

### Describes Processing Equipment

"Photographic Processing Equipment" is the title of a brochure just issued by Oscar Fisher Co., Inc., New York. It contains descriptions, specifications, illustrations and diagrams of the Fisher line of temperature controlled equipment, anhydrators, storage and mixing tanks, heating and refrigeration equipment, processing sinks, etc. The brochure also contains information on laboratory engineering and design and sample floor layouts. Copies are available from the firm, at 109 Worth Street, New York 13, N.Y. where the firm has recently moved.

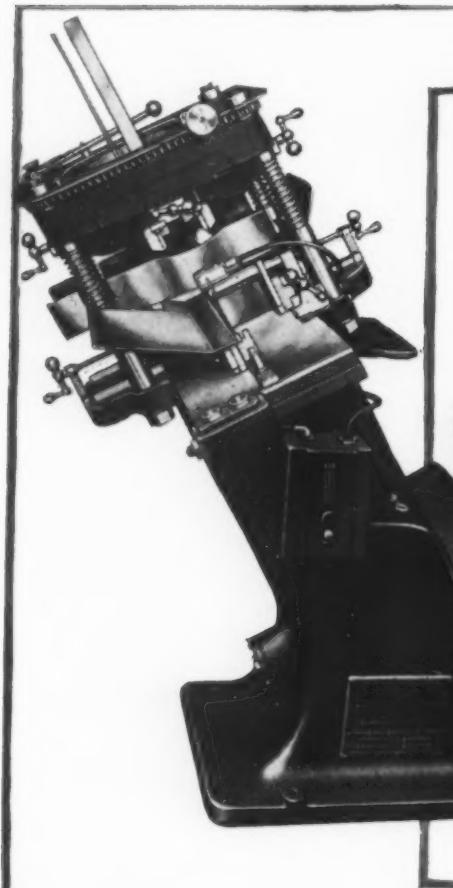
### Markets Water Filter

The Flo-Kleen water filter, for attachment to any faucet, is now being marketed by Phillips & Jacobs, 622 Race St., Philadelphia, Joseph Winterburg, general manager, announced. The filter is said to remove solids and other foreign matter from tap water without reducing the normal flow. It can be attached to plain or threaded faucets and may be attached horizontally on low faucets.

### Harris Announces Big Presses

New Harris 42 x 58" and 50 x 72" offset presses, incorporating what are claimed to be some of the most forward steps in offset press design during the past 10 years, are announced this month by the Harris-Seybold Co., according to Harry A. Porter, vice-president in charge of sales. Major improvements, said to provide increased production efficiency include simplified adjustments, and more precise control of register, moisture, inking, printing pressure, and delivery.

Gears in these new single-, two-, and four-color models are shaved, resulting in quiet, smooth operation and longer life. These machines like other Harris offset presses, are equipped



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ANSWERS THE *Toughest* DIE CUTTING QUESTIONS

**SPEED?** Up to 300,000 labels per hour.

**SIZE?** Up to 6" square.

**SMALL BOOKS?** Round corners and trims 3 sides in one cut.

**ACCEPTANCE?** Used by leading label producers in United States and many foreign countries.

*Write today* for your copy of  
"Key to Greater Label Profits."

THE PRINTING MACHINERY COMPANY  
436 COMMERCIAL SQUARE • CINCINNATI 2, OHIO  
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for  
Every Printing Use  
Reliable • Uniform*

**"KWIK" - A Solution for Repairing Offset Blankets**

**GAETJENS, BERGER & WIRTH, INC.**

Manufacturers of Litho, Offset and Printing Inks, Varnishes and Driers

35 York St., Gair Bldg., Brooklyn 1, N. Y.

215 South Aberdeen St., Chicago 7, Ill.

with stream feeders, and are designed to operate at speeds up to 6,500 sheets per hour, the company says.

Feeding and registering have been improved through the development and addition of a second feed cylinder and a new slide register mechanism. This arrangement enables the principal registering and feeding-in devices, such as feed rolls, front stops, side register, etc., to be located above the feed table and well back from the press itself, where their operation can be observed and adjustments for different sizes and thicknesses of stock can be made. The side register mechanism incorporating a pivoting action, compensates for sheets that are trimmed slightly out of square, and protects sheets from being marred or dented at point of register, the announcement states.

Better feeding of ink is claimed by the installation of a newly designed ink fountain. The blade, instead of being on an angle of approximately 30 degrees, is now practically vertical, causing the ink to rest directly upon the fountain roller and to spread evenly along its length. This has eliminated the need for agitators it is said, and enables maximum efficiency with either a full or nearly empty ink fountain. The new style inker is equipped with five small, rapidly revolving vibrating rollers, all of which change direction at different points in the cycle. Use of the smaller rollers has also made possible a considerable reduction in the overall height of the press. Each inking unit now has its own drive connection, direct from the gears on the transfer and delivery cylinders, taking the load away from the printing unit and resulting in increased life of cylinder gears.

The water fountain incorporates several new design features, it is reported. The speed of the pan roller is fully variable, enabling the operator to select any speed he chooses. The diameter of dampener form rollers has been increased to provide greater rigidity and more even contact with the plate. Squeeze rollers have been installed in place of wipers for better control of moisture at the ends of the form rollers. All covered rollers are

ball bearing mounted and bearings are packed in grease, eliminating the need for daily lubrication.

Adjustment of pressure between impression cylinder and blanket cylinder can be made from —.005 to +.035. A worm gear eliminates backlash and the possibility of losing the pressure setting, it is reported.

Sheet delivery has been improved by the installation of a new sheet slowdown system, and a sheet-by-sheet delivery pile lowering mechanism.

Additional information and litera-

ture may be obtained from the Harris-Seybold Co., Cleveland 5.

#### Describes Photocomposers

A folder containing illustrations, descriptions and specifications of the Rutherford line of photocomposing (step and repeat) machines has just been distributed by the Rutherford Machinery Div., Sun Chemical Corp., 100 Sixth Ave., New York 13. The folder also pictures other Rutherford products such as cameras, platemaking equipment, special types of presses, coaters, projection machines, etc.

## OLD HAMPSHIRE BOND

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Men who sell quality goods, products or services should be vitally interested in obtaining the finest bond paper for their company correspondence.

Quality-conscious Printers realize this and recommend OLD HAMPSHIRE BOND, the 100% all-rag bond paper that has headed the quality paper list for over half a century.

When you recommend OLD HAMPSHIRE BOND, you enhance your own prestige and insure customer satisfaction.

See your Paper Merchant.

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CAREW MANUFACTURING  
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Behind all equipment built by R. R. Robertson are years of experience, both in the use and the building of the apparatus.

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We also design and build cameras for special processes.

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### BLACK OPAQUE

- Greatest Density and Smoothness
- It Does Not Chip or Crack
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- Spreads Easily, Evenly
- Extra Good Coverage
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- Free Flowing
- Lays Flat
- Costs No More Than Ordinary Opaque
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**ORDER A TRIAL SIZE TODAY**

### A. E. HANDSCHY COMPANY

Manufacturers of Fine Letterpress and Lithographic Inks and Supplies  
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NATmarket 0837-88-89

### ATF Announces Lens Control

American Type Founders Sales Corp., Elizabeth, N. J., has acquired exclusive world rights for the manufacture and distribution of the Lens-O-Matic halftone aperture control, ATF announced.

Lens-O-Matic is said to enable the photoengraver and lithographer to obtain every tone in the original copy from brilliant highlight to deep shadow detail. The control is scientifically designed to close the lens aperture at the proper speed for every tone.

Operation consists of pushing a single button after setting the lens at the proper highlight stop. The Lens-O-Matic automatically turns on the arc lamps, makes a balanced exposure, turns off the lights, and returns the lens aperture to the original position.

The control can be used with any correct camera exposure system on either wet plate, dry plate or film, according to ATF. It is said to be simple to install on the lensboard of any process camera, and once installed it needs no further adjustment. The device eliminates the necessity of the camera operator timing each individual exposure for highlight, middle tone and shadow detail.

Complete details regarding Lens-O-Matic and prices can be obtained from any ATF branch office, or by writing to the ATF Sales Corporation, Elizabeth B, N. J.

### Announce Darkroom Sink

The "Resco Lifetime" stainless steel darkroom sink has been announced by William M. Gordon, president of the Reproduction Equipment & Supply Co., New York, and is now on view at the firm's showroom at 16 Liberty St. The sink is 84 x 26" and 5" deep, and is made of 19 gauge 18/8 stainless steel. Three trays are supplied with the bottoms designed to break the suction of the paper and to allow for better circulation. The cabinet is fabricated of 20 gauge stainless steel and has sliding doors. The temperature control unit is designed for the Resco sink and controls temperature of the incoming water within a fraction of a degree, the makers

claim. Detailed specifications are available from the company.

tation flasher. The firm offers "package lighting," in complete form ready for inserting in displays.

### Announces Display Flashers

A flasher unit for lighting window or other displays which attaches to the cord rather than in the plug or light socket, has been announced by Haft & Sons, Inc., 79 Third St., Brooklyn 31, N. Y. The unit, which is guaranteed for one year, is made in three types: random flasher, simultaneous flasher, and a two light ro-

### Install Skid-Lift

One of the first installations of the new Southworth automatic skid-lift has recently been made at The Trade Bindery, Inc., New York. The skid-lift employs an electric eye to keep the top of a skid of stock always at a level with the cutter bed. The skid-lift is manufactured by Southworth Machine Co. of Portland, Maine.

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**FOR THE GRAPHIC ARTS**

**Natural color label vignettes**

Highest quality, fully corrected screen negatives or positives of any label subjects from our stock... **\$35.00**

Full color proofs sent upon request.

**Fine art and labels** made complete from your design... or we will be happy to design it for you. We also have a large stock of choice kodachromes and will reproduce them at your request. Write today.

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**Color-Tone REPRODUCERS**

**and COLOR-VIGNETTE SERVICE**

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**Good News for users of Multilith, Hoe and  
Davidson Machines**

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Litho Quality Zinc

*Performance proven in Lithographic Plants for many years*

Available for Immediate Shipment  
At a Definite Saving

Guaranteed  
Regrainable Plates

Write for  
Prices and  
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Brooklyn 22, N. Y.

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making a good impression . . . hundreds of thousands of  
good impressions . . . is not always an easy job. Not  
always, that is, unless your ink fountains are filled with  
smooth-flowing, clean-printing Driscoll Inks.  
Experienced lithographers everywhere depend upon  
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performance on all stocks, under the most trying press  
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**DRISCOLL  
COVERWELL INKS**  
OFFSET  
LETTERPRESS ANILINE

MODERN LITHOGRAPHY, March, 1948

### Siedell Joins Superior Ink

Harry Siedell, for 13 years a salesman for Triangle Ink & Color Co., New York, joined Superior Printing Ink Corp., that city, in February, as a lithographic ink sales representative. Prior to joining Triangle he was with Charles Hellmuth Printing Ink Co., New York, for 12 years.

### Pacific Press Opens in S. F.

An office in San Francisco was recently opened by Pacific Press, Los Angeles lithographers and publication printers. Phil Dillon, who has been with the firm since 1945, is in charge.

### Crocker Reproduces Painting

A 26 x 24" "lithogravure" reproduction in full color of the painting "Eglise de Couhey" by the French modern painter Maurice Utrillo, was recently distributed to friends by the H. S. Crocker Co., Inc., San Francisco. Accompanying the large re-

production is a two-color lithographed sheet of notes on the artist and his work.

### Opens S. F. Supply Shop

The Smart Supply Co., Los Angeles, recently opened another office at 440 Battery St., San Francisco, under the management of Walter W. Petri. A line of lithographic supplies is carried.

### New Calif. Trade Shop

A trade shop, Jackson & Crumb Lithoplate Co., recently was established at 600 W. Market Ave., San Diego, Calif.

### Rust Craft Pushes Cards

A new series of Bird and Blossom greeting cards is to be advertised by Rust Craft Publishers, Boston, in the April *Ladies' Home Journal* with a four-color full page advertisement. Grey Advertising Agency, New York, handles the account.

### Ketterlinus Sends Painting

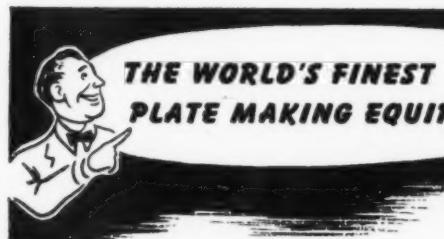
Reproductions of the water color painting "Three Mallards" by Roy M. Mason, were recently sent to friends by J. L. Landenberger, president of Ketterlinus Lithographic Mfg. Co., Philadelphia. The painting was the subject of the firm's 1948 calendar illustration and separate reproductions, suitable for framing, were also distributed.

### Organize Seeley Offset

Seeley Offset Co. was recently organized in Chicago, by interests in W. H. Wilton, Inc., printing firm in that city. The offset firm has a Big Chief Webendorfer press, camera and platemaking equipment.

### Detroit Group Elects

Jack Moore, National Lithograph Co., was elected president of the Employing Lithographer's Assn. of Detroit, recently.



#### LAYOUT TABLES

Grained plate glass top-straight edges four sides. Fluorescent lighting. 20 x 24 to 50 x 77.

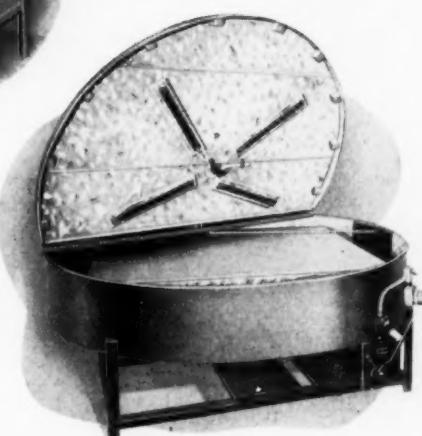
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WHIRLERS : VACUUM PRINTERS : LAYOUT TABLES  
TEMPERATURE CONTROLLED SINKS : DOT ETCH SINKS



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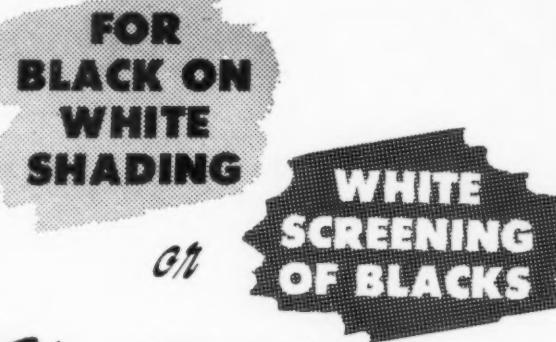
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### New Can Seamer

A new high-speed automatic end seamer for square and irregular-shaped cans, claimed to be the first machine of its kind ever offered for general sale, has been announced by the Lima-Hamilton Corp., 60 E. 42 St., New York 17. Called the Hamilton-Kruse Model No. 150, it is a completely automatic four-head unit with four round rollers on each head. In operation, the cans remain stationary on the base plates during the seaming.

Designed by Peter Kruse, can-making machine engineer, the Model 150 is built by Lima-Hamilton's Hooven, Owens, Rentschler Company division at Hamilton, Ohio, and is equipped with automatic body and end feeds, a complete set of seaming parts, and its own motor and control.

Of rugged construction, the new end seamer is featured by quiet operation, low speed heads, ease of adjustment, and automatic lubrication. Details and specifications are available from the company.

### Booklet Lists Chemicals

A pocket-size booklet listing a line of chemicals for lithographing, photographing, and other fields, was recently issued by Spring Chemicals, Inc., 152 W. 25 St., New York. Copies are available from the firm.

### Tells History of Envelopes

The history and development of the envelope is contained in detail and is illustrated with drawings and old prints as a feature of the annual report, issued in February, by United States Envelope Co., Springfield, Mass. A folder with flaps overlapping and sealed with wax is reported as far back as 1653, and by 1830 stationers were manufacturing them in England. With cheaper postage they became widely used in 1840 and official stamped envelopes were soon introduced. It was about this time that they first began to be made as a sideline by U. S. stationers.

At the close of the 19th century there were 51 separate envelope makers in the U. S., and in 1898 ten firms were consolidated to form the U. S. Envelope Co. Since that time

other divisions have been added by purchase, building or partition.

The company reported a net profit of \$1,085,775 for 1947, and sales for the year were 16.9 percent above 1946, the highest in the company's history.

### Paisley Firms Consolidate

Joseph Morningstar, president of Morningstar, Nicol, Inc., has announced the consolidation of its industrial adhesive manufacturing sub-

sidiaries, Paisley Products, Inc., of Illinois, and Paisley Products, Inc. of New York. Murray Stemple, formerly general manager of the Chicago company, has been elected vice-president and general manager of the consolidated operations. Carl C. Lenz, formerly sales and service manager of the Chicago plant, has been made general sales manager. L. J. LaBrie, formerly technical director, has assumed the position of sales manager of the New York plant.

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### Watch Chicago Typo Action

Chicago lithographers have been following closely developments in the negotiations between Local 16, A. F. L. Typographical Union, and the Franklin Association, representing 400 commercial printing plants, including job composition shops whose work is extensively used by the lithographers.

Local 16's contract expired December 31, but some 3,500 typographers affected had continued at work, up to this magazine's press time, pending efforts to reach a new agreement, which have been deadlocked since January 7.

Operators have expressed willingness to negotiate a pay raise when the union agrees to sign a one-year contract. The union, however, has adopted a no-contract policy and is demanding conditions of employment which it is claimed would assure a closed shop—outlawed by the Taft-Hartley act.

Meanwhile some 1,500 members of Local 16 have been on strike since Nov. 24 against Chicago's five major daily newspapers, with the same no-contract issue at stake. Newspapers have been carrying on with help from Vari-typer machines and the photo-engraving process for handling news copy. Advertisements have been set in outside trade composition shops but members of Local 16 in some of these shops have refused to work on ads for the struck newspapers. Among

them are employees of Runkle-Thompson - Kovats, Inc., Hayes-Lochner, Inc., Monsen - Chicago, Faithorn Corp. and J. M. Bundscho.

### PIA on Coast in 1949

The 1949 convention of the Printing Industry of America is to be held at the Biltmore Hotel, Los Angeles, November 14-17 inclusive, the association announced in February. The 1948 convention is scheduled for October 20-23, at the Edgewater Beach Hotel, Chicago.

### Detroit Firm Goes Litho

Stellar Printing, Inc., recently decided to expand its lithographic operations rather than in other directions, according to *The Bug*, bulletin of Detroit Local 9, ALA. Larry Barnes and Ellery Smith are president and treasurer, respectively.

## DECALS

(Continued from Page 34)

company had a problem in that the delivery trucks on which the decals were to be applied were varied in size. This meant that either the decals could be made to fit the shorter bodies which would make them too small for the longer bodies; or two separate sizes could be made for twice the cost.

The solution was to design a separation just inside the scrolls, so that the shorter trucks carry the sign

without the extra decoration—and the longer trucks are neat and appealing with the scrolls added.

An interesting development by the research department has been a service to clients who are not sure about color schemes. A large plate of glass, grayed out around the outline of a truck, drawn in reduced size, with the truck outline left transparent, serves as an experimental sample for color testing. The customer is considering painting his fleet bright red. A bright red sheet of enamelled paper is held behind the plate glass and the decal is placed in position. "Not bad," observes the customer, "I wonder how it would look against blue." The blue paper is substituted for the red and shows that the trade mark colors on the decal do not show up as well. He decides to paint the fleet red.

Around the corner, according to Mr. Bihl, are several interesting developments in the decalcomania field. "We are constantly pioneering in materials and equipment with the best talents and skills we can employ. The wide usage of decals in every phase of merchandising and particularly in distribution involves problems concerning adhesion, resistance to weather, surfaces, and application. Our research activities are concentrated on technological improvements, new uses for new products and improvements in quality of reproduction." ★★

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## OFFSETTING

(Continued from Page 59)

purpose for which they are intended and also become an integral part of the ink or paper as it dries, with the result that no trace of it is visible either to eye or touch.

The procedure used in this offset prevention method is to inject filtered and dry air into a tank containing dry powder, completely dispersing the powder into the air and forming separate, minute particles, thus creating a cloud of powder-laden air. This cloud of powder-laden air is then carried, through the medium of extremely low air pressure, to a  $\frac{3}{8}$ " diameter spray tube that is attached to the press and set transversely across and within a few inches of the printed sheet. Through tiny ports in the tube the dry powder is then precipitated onto the printed sheet. The pressure required to create this cloud of powder-laden air on the average class of printing will vary from one to three pounds depending on the nature of the work and size of sheet. At the point of application to the sheet, this air pressure usually is not in excess of one or two ounces, frequently less.

In order to insure uniform distribution of the powder across the entire sheet the spray tube is scientifically shaped and drilled to deliver confined even sprays of powder across the full width of the form. A breather attached to the far end of the spray tube collects any excess powder. Needle valves are located at the intake and breather ends of the spray tube in order to relieve pressure at either end, if necessary, so as to balance the distribution of the powder across the entire sheet.

As an integral part of the spray unit the development of spray powders paralleled the progress of the unit. Several types of analytically tested and approved powders, varying in particle size, are available according to the nature and character of the work to be sprayed. Experience has proven that two basic kinds will handle the normal run of work in letter-

press, lithographic, or carton plants. A fine particle size is used generally on smooth stock and for overprinting of colors. A large particle size generally is used on rough surface stock and heavy forms once through the press. Even though the printed sheet may feel slightly rough after being sprayed, no trace of this is visible in any way the next day. Furthermore, the high specific gravity of the powder precipitates it onto the printed sheet as it leaves the spray ports, thus preventing the particles of powder-laden air from floating over the plant.

Due to the extremely low air pressure employed to spray dry powder and its application so close to the printed sheet, powder is confined to the sheet or delivery board or within that immediate area and does not get into the moving parts of the press. Being dry as well as non-adhesive, any powder that might fall out of bounds is readily removed, either by wiping up with a dry rag or applying a slight blast of air.

By using these specially formulated dry powders "slip" is added to the printed sheet instead of "stick," thus producing smooth, clean sheets which may be piled in lifts much higher than previously possible, saving floor space. The printed sheets are easier to feed, job, handle and cut. There is reduction in racking, winding and other costly pressroom practices, and frequently many of these are eliminated entirely.

Practical demonstrations have been made in a variety of pressrooms, running on all sorts of stock, under all kinds of production conditions. Today the dry spray method of preventing offset is being used on varied makes, styles, and sizes of printing and lithographic presses, rotary or flat bed, web or sheet fed, rewind or sheet delivery, including tag, envelope or ticket presses, coating and varnishing machines and other special applications to overcome sticking, picking, or blocking. This applies to heavy forms, multi-color or process printing, gloss inks, decals, and over-printing or spirit varnishing.★

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From Current Literature in the Graphic Arts

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### Photography and Correction

**\*Process Practice: Photocomposing.** F. H. Smith. *Process Engraver's Monthly* 53; November, 1946, pp. 300-01 (2 pages). The outstanding virtue of the relief letterpress principle is its extreme flexibility. Text matter for photolithography and photogravure is produced by setting letterpress metal type either by hand or machinery and pulling a proof in black or white on black. The principle of photocomposing is the "setting" of the text matter, not in metallic type slugs or lines, but by optical projection directly in the form of photographic negatives or positives, ready for printing on lithographic plates or gravure cylinders. This would seem at first sight to be an obvious advantage, but the extreme flexibility of typesetting corrections and alterations, and the high degree of efficiency attained, causes a speculation as to whether photocomposing could possibly be made quite so adaptable and convenient. *Monthly Abstract Bulletin* 33, No. 11, November, 1947, p. 439.

**\*Make Yourself an Exposure Guide.** *Lithographers Journal* 32, No. 6, September, 1947, p. 10 (1 page). An exposure guide is described for use in making litho halftones. Instructions for making and using the guide are given.

**\*Process Practice.** Frank H. Smith. *Process Engraver's Monthly* 54, No. 648, December, 1947, pp. 326-7 (2 pages). Instructions are presented for sealing tint screens together with Canada balsam. Useful advice is given on preparation of the tints, using slit apertures and by contact printing the results.

### Photographic Reversing Unit and

**System for Producing Reversed Images.** Stephen N. Wekeman, assignor to Sun Chemical Corporation. *United States Patent No. 2,434,378* (January 13, 1948). A photographic reversing unit adapted to be detachably associated with the lens board of a camera or the like, comprising a housing, an objective lens in said housing and comprising spaced sets of lens elements, and three right angle reflecting prisms enclosed in said housing interposed between said sets of lens elements, a first of said right angle reflecting prisms having one right angle face disposed adjacent the interior face of and in axial alignment with and normal to the axis of one of said objective lens sets, and a second of said right angle reflecting prisms having one right angle face disposed adjacent the interior face of and in axial alignment with and normal to the axis of the other of said objective lens sets, and the third of said right angle reflecting prisms being intermediate said first and second right angle reflecting prisms and having its two right angle faces disposed respectively adjacent and substantially parallel to the other of said right angle faces of said first and second reflecting prisms and having its hypotenuse face substantially parallel to a plane passing through the axes of said objective lens units, the axis of the projecting light beam as it leaves said reversing unit being parallel or substantially so with respect to the axis of the projecting light beam as it enters said reversing unit. *Official Gazette* 606, No. 2, January 13, 1948, p. 288.

**\*Developments in Colour Reproduction.** H. M. Cartwright. *Paper and Print* 20, No. 4, Winter, 1947, pp. 298, 301-2, 304 (4 pages). Developments in processes based on trichromatic photography are discussed. Tri-color principles and the limitations in application in lithography, letterpress, photogravure, collotype, and silk screen are noted.

**\*Photo-Lithography—Reproduction of Line Originals in Colour.** C. C. Redman. *Process Engraver's Monthly* 54, No. 648, December, 1947, p. 329 (1 page). Application of masking techniques to the original or to the camera negative in the reproduction of line originals in color are discussed. The masking technique is primarily considered for elimination of large areas where a considerable savings in "painting-out" time is achieved.

**German Process Screen Industry.** R. D. Cooper. *PB Report 81091*, September-October, 1946, 11 pages. Price: Microfilm, \$1.00; Photostat, \$1.00. Four plants were visited and an individual report given on each plant describing machinery used, types of screens produced and methods used in producing them. Source of glass, present stocks and present activities are also discussed. *Bibliography of Scientific and Industrial Reports* 8, No. 2, January 9, 1948, p. 131.

**\*Masking.** Article 6. Frank Preucil. *National Lithographer* 55, No. 1, January, 1948, pp. 32-3, 60 (3 pages). An added step of using preliminary masks to withhold densities in certain areas while exposing the actual masks can give more perfect rendition of all colors, and much more effective masks for the black plate can be made with the help of these preliminary masks. Methods of computing the color correction from masks are shown.

### Planographic Printing Processes

**\*Bi-Metallic Plates. Part 7.** J. S. Mertle. *National Lithographer* 55, No. 1, January, 1948, pp. 36-37 (2 pages). Part Seven of a review of bi-metallic plate processes. The Aller process (British Patent 483,349; U. S. Patent 2,214,950) is essentially the same as the earlier Hansen process. Copper is electroplated to .0008" on stainless steel, the image developed on the copper, and the non-image areas then etched through to the water-receptive stainless steel. This process is in use at present in Copenhagen. The Walter Hugentobler process (French Patent 831,185) employs five layers, starting with an iron base on which nickel, copper and zinc are plated. Following development of the image, zinc, then chromium are plated on the non-image areas. This method was simplified somewhat in a later patent (British 500,829). Stainless steel served as the base metal for a 1939 Canadian process. Then a zinc-aluminum alloy was plated on the steel. In the Alku-

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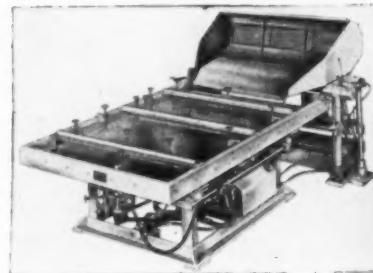
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print process (British Patent 475,588) a copper alloy was plated onto an aluminum base. An image was transferred to the copper alloy, then the alloy was etched down to the aluminum base in the non-image areas.

**\*Preservation of Grained Plates.** Robert E. Rossell. *Modern Lithography* 16, No. 1, January, 1948, pp. 49, 91, 93, 95 (4 pages). Tests made under tropical conditions on zinc and on aluminum plates indicated that the Cronak process gives best oxidation protection for zinc, while gum arabic with phenol gives the best protection on aluminum.

**Process for Preparing Plates for Printing Maps and Drawings.** E. E. Loening, assignor to Kodak Limited. *British Patent No. 585,929* (March 24, 1944). A cellulose acetate film is marked with an ink containing dye and cellulose nitrate. After bathing in caustic soda the cellulose acetate sheet is partially hydrolyzed except in those areas covered by the cellulose nitrate, which remain unaffected. By this means the hydrolyzed area becomes ink-repellent while the cellulose nitrate remains ink-receptive. The cellulose acetate film is thus converted into a plate suitable for printing. *Photographic Abstracts*, Part 4, p. 243. (1947).

**Method of Producing a Stainless Steel Lithographic Plate with a Copper Image Thereon.** Torsten Seveg, Alexander Petren, Fullest, Hudgings, and Erich Karl Willi Sternberg, assignors to Ahlen and Akerlunds Forlag. *United States Patent No. 2,429,107* (October 14, 1947). A method of manufacturing a printing plate for offset printing, the ink repellent and ink transferring surface portions of which lie in the same plane or have a level difference insufficient for such printing processes as relief process printing and intaglio printing, the plate comprising a stainless steel surface with greasy ink repellent and water receptive properties, characterized by applying a photographic light-sensitive layer to said plate, exposing said plate, developing the resulting image and treating the portions of the plate laid bare by the development with an etching solution which contains copper chloride capable of producing a deposit of copper on said bare portions by metal displacement, said copper forming an alloy with the stainless steel having a greater adhesion relatively to water-insoluble offset printing inks than the stainless steel of the plate, and washing away the hardened remainder of the light-sensitive layer; said etching solution containing cuprous chloride and ferric chloride. *Official Gazette* 603, No. 2, October 14, 1947, p. 320.

**Method of Preparing a Photo-sensitive Blood Albumin Lithographic Solution.** Charles H. Van Dusen, Jr.

assignor to Addressograph-Multigraph Corporation. *United States Patent No. 2,434,727* (January 20, 1948). The method of preparing a clear, odorless and fungus mold resistant photo-sensitive lithographic solution which comprises dissolving powdered blood albumin in water, filtering the resulting aqueous blood albumin solution to remove suspended colloidal matter, deodorizing the thus filtered aqueous blood albumin solution by intimately stirring finely divided activated carbon therein, filtering the aqueous blood albumin finely divided activated carbon mixture to remove the finely divided activated carbon therefrom, dissolving a water-soluble dichromate in the solution, and then adjusting the pH value of the resulting solution by adding an aqueous solution of ammonia thereto until the pH value of the solution is not substantially more nor substantially less than 9.1. *Official Gazette* 606, No. 3, January 20, 1948, p. 461.

#### Paper and Ink

**Kilowatts Dry Ink for Fast Printing.** E. D. Tillson. *Electrical World*, 1947, 128 (5), 63-4 (August 2; *Mead Corporation Books, Pamphlets, J. Articles*, 1947, 14 (8), 6 (D729.12/3985). Rectangular grids operating at 2,350° F. offer the printing industry a safer method than conventional open gas flames for drying inks. A safety curtain protects the paper web when the press stops. *Printing Abstracts* 2, No. 11, November, 1947, p. 457.

**\*Relation of Gloss to Color.** Richard S. Hunter. *Paper Trade Journal* 126, No. 2, January 8, 1948, pp. 47-50 (4 pages). Gloss is a variable which must be considered in addition to color when one is studying the factors of appearance. Traditionally, color is associated with diffuse or pigment reflection, while light is generally non-selective (gray). It may be said to cause a gray component to be added to the colored (pigment) component of reflection in amounts which vary with the gloss and the directions of observation and illumination of any specimen. Thus the color of a specimen tends to vary with the directions in which it is illuminated and viewed. These directions must therefore be standardized in any method for measuring color. Similarly, the geometric conditions of any gloss measurement must be carefully standardized if one is to duplicate the gloss measurements of others. There are not one, but several different scales of gloss measurement. Each is used to represent the glossy appearance of a material or group of materials of somewhat similar appearance.

**\*Infrared Dryer Applied to Web Offset Press.** *Printing Equipment Engineer* 75, No. 4, January, 1948, p. 15 (1 page). An explanation and illustrations are given of the installa-

tion of Doyle Web Offset Infrared Duplex Drying Units on an ATF Webendorfer Web Offset Press at the Haynes Lithograph Co., Silver Spring, Maryland. Two Doyle 36" drying units are mounted above the offset impression cylinder. The drier units, when the press is in operation, are positioned within a few inches of each side of the web. Current is turned on and off automatically when the press is started or stopped. To prevent scorching of the web from residual heat in the coils, when the press is stopped the pressman turns the hand-wheel to pull the units approximately 18 inches away from the web. The drier can also be adjusted at variable distances from the paper web to suit various purposes such as changes in paper stock, kinds of ink and other factors.

**\*Conditioning Paper for Press.** Charles F. King. *Inland Printer* 120, No. 4, January, 1948, pp. 51-53 (3 pages). This article, taken mainly from Lithographic Technical Foundation and Bureau of Standards Bulletins, discusses the importance of temperature (which is seldom given its due consideration) and relative humidity in conditioning paper for the offset press. The pre-conditioning should be done at the paper mills, but since most of the larger users have their own seasoning plants and do not demand it, the mills still supply paper without the proper moisture content, hence the smaller users without conditioners just blame the weather. Illustrations are given showing the behavior of paper on the press and a machine for conditioning offset papers.

**\*Why Alkyds in Printing Inks?** H. F. Payne, L. E. Cadwell, R. H. Brailey, and A. F. Schmutzler. *American Ink Maker* 26, No. 1, January, 1948, pp. 28-29, 31, 33, 35 (5 pages). Tests made show the distinct advantages of alkyds in printing inks. In addition to drying much faster, the ink films made with alkyd resins were extremely tough with excellent adhesion to the paper even when fairly thick, and have better gloss. The use of the Green rotational viscometer in measuring the difference between inks during storage and actual use is described. Tables are given showing the working properties of the inks and the rheological data (plastic viscosity, yield value, and thixotropy).

**Static Eliminator.** *Chemical and Engineering News* 26, No. 4, January 26, 1948, p. 270. The Alphatron static eliminator manufactured by the Gibbs Manufacturing and Research Corporation, Janesville, Wisconsin, consists of polonium electro-chemically plated on nickel and protected from dust and oxidation by a thin layer of gold. Polonium emits alpha particles of approximately 4 million m.e.v. These particles ionize the surrounding

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#### Lithography—General

**\*How to Operate a Small Offset Press.** Eugene C. Moysen. *National Lithographer* 55, No. 1, January, 1948, pp. 28-30, 76, 78, 80 (6 pages). This is the first of a series of articles intended to serve as instructions for operating a small offset press, primarily for men who have not worked on one before.

#### Graphic Arts—General

**\*More Business with Kemart.** J. S. Mertle. *Photo-Engraver's Bulletin* 37, No. 6, January, 1948, pp. 18-27 (10 pages). The author describes the applications and advantages in the use of the "Kemart" process. This process employs fluorescence artist boards, and solutions which neutralize or deactivate the fluorescence.

**Photomapping and Map Reproduction.** *J.I.O.A. Report No. 13: P.B. Report No. 4116.* This is a collection of reports made of interviews with German personnel. 1. *Lithographic Techniques* developed by F. H. Hausleiter. (a) A so-called Steel Plate is a bimetal lithographic plate, having an unusually long life, for printing bank notes. (b) The F.O.S. process, known in the United States as the "film without a layer (FWL)," produces a positive transparency reading from right to left, from a transparency reading from left to right. (c) Hausleiter has developed and sold a silver-gelatin emulsion for lithographic use. Marketed in lumps, it must be soaked and warmed before coating on plates. (d) A method has been developed for electroplating a copper binding around the edge of glass halftone screens. (e) A claim is made for a black dye which produces a great density in thin gelatin layers for relief processes. 2. *Equipment and Technique Examined at Steinheil and Sohne* included: (a) three methods for producing non-reflecting coatings on optical surfaces: vacuum, centrifuge, and chemical; (b) partially reflecting mirrors; (c) protective coatings for first-surface mirrors; (d) a method of growing optical crystals of sodium chloride and lithium fluoride; and (e) a 9-in. aerial mapping camera. One photograph is taken vertically and eight others obliquely, all images being recorded on film. A rectifier has been developed for use with the images. 3. *Methods and Facilities for the Manufacture of Halftone and Gravure Screens.* The general technique of making halftone screens is essentially the same in all six plants in the world, three of which are in Germany. 4. *Diazo Processes Developed by Kalle and Co., A.-G.* (a)

A diazo compound which may be used on lithographic plates is described. (b) Ozalid negative foil gives a continuous-tone red negative image. (c) Aluna film has been developed for use in making Ozalid prints from existing prints. The film is a silver emulsion coated on a film base or transparent paper, and is exposed by transmitted light or by the reflex method. 5 and 6. *Litho Press Trailers and Offset Press Design.* 7. *Recent Lithographic Processes in Germany.* To a limited extent, aluminum plates coated with an oxide film produced electrolytically have been used for Rotaprint presses. Deep-etch plates have been most popular recently for commercial work and map reproduction. The Beka process is considered obsolete. Hausleiter has developed a deep-etch plate process that uses no alcohol. His steel plate has been used to an important but limited extent. Diazo materials have been used slightly. Press plates for printing posters have been made by direct projection on metal coated with silver gelatin. Offset presses have been in wide use and direct lithographic presses have been more in use than in the United States. *Monthly Abstract Bulletin* 33, No. 11, November, 1947, p. 448.

**Vacuum Sheet Cleaner for Any Type Cylinder Press.** *Printing* 72, No. 1, January, 1948, p. 119. A vacuum sheet cleaner which may be installed on any cylinder press is being manufactured by the J. E. Doyle Company. The cleaner consists of vacuum nozzles extending the full width of the press cylinder, manifolds graduated in size to insure uniform vacuum, a connecting hose running down side of press to a highspeed motor-driven suction fan and a small bag, removable for emptying, to retain the collected dirt, lint, etc. Features claimed for the cleaner include better presswork, saving in press stops for washups, saving in ink.

**Research in the German Printing Industry.** W. Brown and J. A. S. Morrison. *B.I.O.S. Final Report No. 1255*, London; H.M.S.O. 1947, ii. 18 pp. 2s.6d (Di.111/1255). The following targets were investigated: (1) the research work carried out by Dr. Albrecht, formerly of the Forschungsinstitut für ads graphische Gewerbe, Berlin-Charlottenburg, into plastic type and printers' furniture, water-base gravure inks, testing the set-off of gravure inks, the testing of mercury vapour and fluorescent lamps for printing-down carbon tissue, and the use of polyvinyl alcohol as a substitute for gum arabic in litho plates (diazo-polyvinyl alcohol and dichromated polyvinyl alcohol); (2) the development of plastic type and printers' furniture by Dr. Strunk, of the Deutsche Verlag, at Sintegra G.m.b.H.; (3) the use of an acetone lamp black lacquer for spraying type

form, for photographing to give an original for reproduction by photolitho; (4) the Hausleiter bimetallic plate. *Printing Abstracts* 2, No. 11, November, 1947, p. 490.

**\*"Error Anticipation" Device Corrects Any Mis-Register Practically Before it Occurs.** Electronic Control Corporation. *Inland Printer* 119, No. 6, September, 1947, p. 59 (1 page). This is an application of the electronic computer or "mechanical brain" developed at the Massachusetts Institute of Technology, Harvard, and other universities. The register is maintained within 0.001 inch or less between cylinders. The electronic element scans register marks which have been cut into the plate at four equidistant points around it. If the first cylinder, for instance, is out of time (out of register) the control "sees" the error at the next printing station or cylinder and starts correcting it immediately, not waiting until the affected section of the web has left the press. In other words, the error that starts to occur on any one cylinder is so tiny that it is corrected so swiftly—in 0.15 second and before it has reached 0.001 inch—that it will not be apparent to the eye when the web leaves the press. Error signals received by the electronic element are relayed to hydraulic motors, which are geared to the cylinders of the press to keep them in synchronization of exact register with each other. The electronic control has been applied to a rotogravure press. *Printing Abstracts* 2, No. 12, December, 1947, p. 521. ★★

#### Compile All Litho Abstracts

A compilation in one booklet of all Lithographic Abstracts published during half of 1946 and all of 1947, was issued during February by the Lithographic Technical Foundation, 131 East 39 St., New York 16. Brief summaries of all current articles of a technical nature, pertaining to lithography, are compiled each month by the Research Department of the LTF, and these are published in *Modern Lithography* under the title "Technical Briefs," and in some other publications. Because of space limitations, they are sometimes abbreviated, but the new booklet contains each one complete. It contains 62 pages and is divided into subject headings. The booklet is being distributed to LTF members and others may obtain copies at \$1.00 each. Proceeds will be used to publish other compilations of abstracts issued prior to June 1946.

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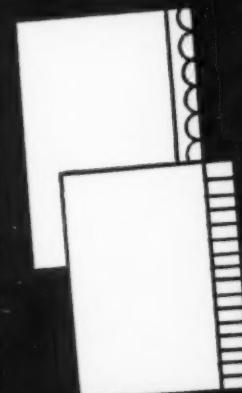
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**WANTED:** 17 x 22 Harris Offset Press, will pay premium price. Campbell Offset Printing Co., Inc., 222 Cedar Street, Syracuse, N. Y.

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**FOR SALE:** Single Color Offset Press — Harris (Serial No. LF-131) 44" x 64", feed roll type, with motor and controller for 220 volt Direct Current. Washup machine included. Available immediately. First Class condition. Can be seen in operation. Address Box 895 c/o Modern Lithography.

**FOR SALE:** Lithographic zinc sheets size 13" x 16" — Used only once. Address Box 896 c/o Modern Lithography.

**FOR SALE:** Hoe Web-fed jobber offset press. Brand new. Never used. Latest type. 30 M impressions per

#### FOR SALE

For sale: a number of used cameras, lenses, halftone screens, whirlers, ptg. frames, proving presses, etching sinks, arc lights, all good condition, some like new.

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Rosback Gang Stitcher  
Sheridan 3 Knife Continuous  
Trimmer  
Diamond 34 1/2" Power Cutter  
Seybold 48" Automatic Clamp  
Cutter-Rebuilt  
Miller, 4 track, 2-color Press  
Miller Simplex 20 x 26  
3-No. 2 Kelly Presses  
Kelly B Special 17 x 22

#### J. SPERO & CO.

372 West Ontario St., Chicago 10, Illinois  
Phone: Delaware 5966

hour. See Hoe ad in December Modern Lithography. Address Box 897 c/o Modern Lithography.

**FOR SALE:** Potter lithographic press 38 x 52 now producing excellent color work. Need room for larger press. Address Box 898 c/o Modern Lithography.

**FOR SALE:** Will have two 17 x 22 LSB Harris Offset Presses available in April or May, Serial Nos. 415

## FOR SALE

The following Commercial Process lenses are offered on 15 day trial basis with a money back guarantee:

9 1/4" F:9. Carl Zeiss APO Tessar in barrel*	\$219.50
9 1/2" F:16 Wollensak Process in barrel*	129.50
10 1/4" F:9.5 Goerz APO Artar n barrel*	179.50
11 1/2" F:6.8 Steinheil Orthostigmat in barrel	169.50
12" F:8 Cooke Ser. V Process in barrel*	117.50
12" F:6.8 Goerz Dagor Series III (Berlin) in barrel	266.00
12" F:8 Spencer Process in barrel*	178.00
12" F:9 Carl Zeiss APO Tessar in barrel*	249.50
14 1/2" F:7.7 Goerz Dagor Series III (Berlin) in barrel	299.50
15" F:10 Bausch & Lomb Pro- cess in barrel	159.50
16" F:8 Levy APO Process in barrel*	164.50
16 1/2" F:10 Bausch & Lomb Pro- cess Anastigmat in barrel	167.50
16 1/4" F:9.5 Goerz APO Artar in barrel*	219.50
18" F:1.0 B & L Apochromat Process in barrel	186.65
18" F:8 Cooke Process Series V in barrel	149.50
19" F:7.7 Goerz Dagor Series III (Berlin) in barrel	504.00
24" F:9 Schneider APO Claron in barrel*	225.00
24" F:9 Steinheil Process in barrel	199.50
32" F:10 Carl Zeiss APO Planar in barrel*	1000.00
41" F:10 Carl Zeiss APO Planar in barrel*	1395.00
48" F:7 Zeiss Anastigmat in barrel	2950.00
48" F:11 Carl Zeiss APO Tessar in barrel*	1800.00
52" F:12.5 Carl Zeiss APO Planar in barrel*	1800.00

\* Lenskoted  
(To reduce internal reflection)

These and hundreds more in stock.  
All guaranteed perfect. Write for  
latest catalog for further listings.

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FOR THE CHEMICAL NEEDS OF THE  
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**DOT ETCH PROCESS  
COLOR PLATES**  
**HALFTONE NEGATIVES AND  
POSITIVES**  
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INK FOUNTAIN AGITATORS  
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*Offset Press Engineering*

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ESTABLISHED 1918



and 296, equipped with A-C General Electric equipment. Now in operation in good condition. Stein Printing Co., 161 Luckie, N. W., Atlanta, Georgia.

**FOR SALE:** 40 x 60 reconditioned all metal vacuum printing frame with new Gast pump and motor \$295. New 19" Goerz Apo Artar lens \$266. Singer Engineering Co. Complete plate making equipment, 248 Mulberry St., New York, N. Y., WA. 5-7625.

**FOR SALE:** One Traung Hydraulic Transfer Press; 10 years old in excellent condition; size 48" x 69"; 2 H.P. 3-phase 22/440 volts 1150 R.P.M. Fibreboard Products, Inc., 710 Russ Bldg., San Francisco 6, Calif.

**FOR SALE:** Dexter Automatic Feeder, 60". This machine purchased new in 1941 and now operating on varnishing machine. Approximately June delivery. Price \$3,500. Ridgway Lithograph Co., 1516 12th Ave. Seattle, Washington.

**FOR SALE:** Zenith lithographic plate grainer, size 72" x 102". Excellent condition. Address Box 899, c/o Modern Lithography.

**FOR SALE:** One 35" Milwaukee bronzing machine with extension pile delivery, 6 new cleaning belts and 4 burnishers, new rubber blanket with 5 HP—AC motor, completely rebuilt—priced for quick sale as we need floor space. Kaltman Press, Inc., 55-15 37th Ave., Woodside, L. I., N. Y.

#### FOR SALE

Chambers 74" varnishing, lacquering and gumming machine with Pot-Devin Drying oven and Christensen Stream Feeder. All modern up-to-date equipment in excellent condition throughout.

Will sell only as a complete unit. Price \$25,000.00, standing on our floor. Dismantling, etc., will be purchaser's expense.

#### BOX 873

#### MODERN LITHOGRAPHY

254 West 31 St., New York 1, N. Y.

#### Kaiser Heads New Club

Walter A. Kaiser, of Edward Stern & Co., Inc., Philadelphia, has been elected president of the newly-formed Photo-Engravers Art and Photographic Society of that city. The organization, composed of 80 members, held its first meeting February 3 in the Hotel Edison. Mr. Kaiser, manager of Stern's Optak Department, is a past president of the Litho Club of Philadelphia.

#### Paper Groups Elect

Cola G. Parker, president of Kimberly-Clark Corp., was elected president of the American Paper & Pulp Assn., February 26 at the Waldorf-Astoria Hotel, New York. R. K. Ferguson, president of St. Regis Paper Co., was elected first vice-president, and the following were named vice-presidents and will act as a board of directors: D. K. Brown, F. G. Coburn, Sydney Ferguson, R. L. Fitts, John W. Hinman, D. S. Leslie, David L. Luke, R. A. McDonald, and J. L. Madden. E. W. Tinker continues as executive secretary.

M. D. Bardeen, president of Lee Paper Co., was re-elected president of the Writing Paper Mfrs. Assn. Re-elected as vice-presidents were W. B. Zimmerman, Howard Paper Mills, Inc., and H. V. Burgee, Parsons Paper Co. The following were elected to the executive committee to represent the Rag Content Group: H. V. Burgee, Parsons Paper Co.; G. H. Gerphei, Hawthorne Paper Co.; A. C. Gilbert, Gilbert Paper Co.; H. Holden, Jr., Byron Weston Co.; R. S. Madden, Valley Paper Co.; D. E. Oberweiser, Fox River Paper Corp., E. C. Reid, American Writing Paper Corp.; A. J. Schiel, Whiting-Plover Paper Co.; G. E. Williamson, Strathmore Paper Co.

To represent the Sulphite Bond Group these men were elected: W. B. Zimmerman, The Howard Paper Mills, Inc.; W. J. Garrity, Munising Paper Co.; H. H. Hanson, W. C. Hamilton & Sons; W. L. Jennings, West Virginia Pulp & Paper Co.; C. B. Morgan, Eastern Corp.; A. C. Remley, Nekoosa-Edwards Paper Co.; F. H. Savage, International Paper Co.; R. I. Worrell of the Mead Corp.

William B. Snow, Middlesex Products Corp., Cambridge, Mass., was re-elected president of the Coated and Processed Paper Assn. The Groundwood Paper Mfrs. Assn. elected James Conley, Fraser Paper, Ltd., as president.

Wilbur F. Gillespie, technical director of the Gaylord Container

Corp., was re-elected president of the Technical Assn. of the Pulp & Paper Industry, (TAPPI) at its annual meeting held at the Commodore Hotel.

#### New Chicago Ink Firm

Cardinal Colors, Inc., opened for business in February at 4030 N. Rockwell St., Chicago, where facilities have been set up for manufacture of lithographic and other printing inks. President of the newly organized enterprise is Howard E. Olsen, formerly associated for 26 years with the sales department of the Sigmund Ullman div., Sun Chemical Co. He has been active in Craftsmen's Club activities. Charles Breitzke, secretary-treasurer of the new corporation, was also for many years with Sigmund Ullman as factory superintendent. In addition to its ink line, Cardinal Colors will handle varnishes, chemicals and specialties, Mr. Olsen announced.

#### THE EXPERT

(Continued from Page 39)

incredible situation, is already considering taking his abilities elsewhere, and soon. Nothing can be done for those who refuse to protect themselves.

It seems that each year the very same problems come up for many plant owners. In this industry there has been too much time lost, not to mention tempers, because of these "experts." They can descend upon an unwary shop with marvelous tales of their accomplishments, and proceed to make an unholy mess of the shop's production. All this affects the morale of the people in the plant.

How can you tell the difference between the genuine expert and the self-styled "expert"? The former talks little and does much. He comes with the credentials of a reliable firm or an advertised service, or a recommendation, other than one signed by himself. The vulture "expert" talks much and does little, and his principal recommendation is his smooth tongue.

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skilled craftsmen assure quality plates

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## You need the best!

The best plates produce the best printing. Expert offset plate graining saves you money in the long run by permitting quality work and smooth press performance. The skill and experience of ALJEN SERVICE assures the best. Careful and competent handling of your plate problems. Zinc or aluminum plates, any size.

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**A Film  
Scribing Tool**  
scientifically  
designed for  
Ruling Negatives

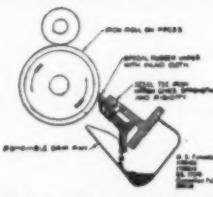
**Litho Ruled Forms - QUICKER - EASIER - BETTER**

★ Perfect uniformity of rules—no film spoilage.  
★ 6 cutting heads in set: 4 for single rules from hairline to 1-point rules; 2 cutting heads for double rules.

A postcard will bring descriptive literature



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Output and Lowering  
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### This Is Our Method of Removing Ink From Press

We invite you to take advantage of our thirty day trial offer. If interested write and let us know the size and make of your press.

**INTERNATIONAL PRESS CLEANER & MFG. CO.**  
112 Hamilton Ave. Cleveland, O.

## Heads Canadian Assn.

J. S. Miller, secretary-treasurer of The Gazette Printing Co., Montreal, was recently elected president of the Canadian Lithographers' Assn. He succeeded J. W. C. Taylor, who became honorary president.

## Trade Events

**Southwestern Graphic Arts Conference.** Skirvin Tower Hotel, Oklahoma City, April 8, 9, 10.

**Packaging Exposition.** (Amer. Mgmt. Assn.), Public Auditorium, Cleveland, April 26-30.

**Lithographers National Assn.** annual convention, The Greenbrier, White Sulphur Springs, W. Va., July 21-24, 1948.

**International Assn. of Printing House Craftsmen.** 29th annual convention, Hotel Cleveland, Cleveland, August 8-11.

**National Assn. of Photo-Lithographers.** 1948 convention, Netherland Plaza Hotel, Cincinnati, Sept. 15-19, 1948.

**Mail Advertising Service Assn.** 27th annual convention, Bellevue-Stratford Hotel, Philadelphia, Sept. 26-29.

**Printing Industry of America.** annual convention, Edgewater Beach Hotel, Chicago, Oct. 20, 21, 22, 23.

**National Association of Litho Clubs.** annual Convention, Mayflower Hotel, Washington, D. C., April 29 & 30, 1949.

**Graphic Arts Exposition.** Chicago Int'l. Amphitheatre, Sept. 24-Oct. 7, 1950.

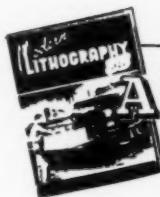
## Litho Schools

**CHICAGO** — Chicago Lithographic Institute, Glessner House 1800 S. Prairie Ave., Chicago 16, Ill.

**NEW YORK** — New York Trade School, Lithographic Department 312 East 67 St., New York, N. Y.

**ST. LOUIS** — David Ranken Jr. School of Mechanical Trades, 4431 Finney St., Louis 8, Mo.

MODERN LITHOGRAPHY, March, 1948



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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)			



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If it happens that you want your advertising to be a specific message aimed directly at the field of Lithography, we know of no more complete or effective coverage than that offered in the pages of

## MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

## Tale Ends

**A**N effective public relations piece is a pocket-sized lithographed booklet recently issued by Monsanto Chemical Co., St. Louis. Called "Route Map to an Interview," the booklet contains some high comedy and a George Price cartoon, to warm up to the subject. Then it proceeds to tell just how the company decides on its annual advertising schedule, and shows pictures, names, etc. of all the Monsanto men who should be seen by media men. It tells who handles which product advertising, who the men are in the agency, and even each man's secretary's name. It will save salesmen a lot of waste motion, and may save you a trip to St. Louis to see the account man on the plastics products who is in New York.



Proprietors of Chicago's Bismarck Hotel, meeting place of the Chicago Lithographers Club, turned to offset when they decided to issue a novel greeting recently.

Throughout 1947 the hotel had, each month, been sending out some 3,500 originally designed birthday greeting cards to friends and patrons. Text was by the well-known radio star, Alexander McQueen, and illustrations by Jos. Feher. These evoked so much praise for their beauty and sentiment that it was decided to reissue a complete unfolded collection of the set as a New Year greeting to persons who would appreciate the drawings, typography and writing. Offset printing of this job was handled by McCormick & Henderson, Inc., General design and production were supervised by E. Willis Jones.



The wife of an apprentice lithographer in Chicago, during February, started a diet of bread and milk as a protest against the high cost of living. The commodity markets immediately took a dive.

There might be some disagreement on the method, but most everyone will agree with her objective.



**CAPABLE PRODUCERS** take pride in delivering what their customers want and faithfully fulfilling their commitments. For sixty years, The Martin Cantine Company has been a reliable source of coated paper of high quality and "precision" uniformity backed by standards of service that have stood the test of time.



**THE MARTIN CANTINE COMPANY**  
SAUGERTIES, N.Y.

Specialists in Coated Papers Since 1888

*Cantine's Coated Papers*

NOW

*liquid*

**hydrogum**

and

**hydro etch**



*Ready to mix  
half and half*

Convenience? Pressmen have it with these new Harris Litho-Chemicals. The same, well-known fountain efficiency of dry Hydrogum and Hydro Etch... constant pH and thorough desensitization... now ready to go to work immediately. Available in gallons or in handy kits containing one quart of each.

## Harris Litho-chemicals

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*Order liquid Hydrogum and liquid Hydro Etch from your dealer*

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ATLANTA.....Harris-Seybold Company  
BOSTON.....Roberts & Porter, Inc.  
CHICAGO.....Roberts & Porter, Inc.  
CINCINNATI.....McKinley Litho Supply Co.  
DENVER.....A. E. Heinson

DALLAS.....Harris-Seybold Company  
DETROIT.....Roberts & Porter, Inc.  
LOS ANGELES.....California Ink Company  
MONTREAL.....W. E. Booth Company  
NEW YORK CITY.....Roberts & Porter, Inc.  
PORTLAND.....California Ink Company  
SAN FRANCISCO.....California Ink Company

SALT LAKE CITY.....California Ink Company  
SEATTLE.....California Ink Company  
TORONTO.....W. E. Booth Company  
VANCOUVER.....Dominion Printing Ink & Color Company, Ltd.  
WASHINGTON, D. C.....Phototechnical Lab.